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THE METROPOLITAN MUSEUM
OF ART

CATALOGUE OF
ROMANESQUE, GOTHIC
AND RENAISSANCE
SCULPTURE

BY

JOSEPH BRECK

ASSISTANT CURATOR

DEPARTMENT OF DECORATIVE ARTS



NEW YORK
M C M X I I I

— THE —
WILLIAM HAYES FOGG
ART MUSEUM OF
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PREFACE

THE sculptures described in this catalogue have been acquired by the Museum either through purchase or gift or are lent to the Museum by Mr. J. Pierpont Morgan. This latter class of material, included in the catalogue by the kind permission of the owner, is composed chiefly of the sculptures in the Gothic section of the Georges Hoentschel Collection, placed in the Museum by Mr. Morgan in 1907. Thanks to this munificent loan, supplemented by gifts from Mr. Morgan and other donors, and by recent purchases made by the Museum, the examples of French, Flemish,¹ and German sculpture constitute a collection unquestionably of exceptional importance. Spanish sculpture is represented in the collection by only a few examples, but one of these is the beautiful alabaster retable from Zaragoza given to the Museum by Mr. Morgan in 1909. Although the English sculptures are not numerous, they include several interesting pieces. The hundred or more sculptures of the Italian school have been acquired chiefly by purchase; they illustrate satisfactorily the general development of Gothic and Renaissance sculpture in Italy, and include as well not a few masterpieces of the highest order.

In this catalogue the sculptures have been grouped first by countries and then by periods. A further division by materials has not seemed advisable, but at the end of the

¹Flemish, as employed in common usage, referring not only to Flanders but to the Netherlands as a whole, generally, however, exclusive of Holland.

P R E F A C E

catalogue there will be found an index of sculptures arranged by material. Although for the most part the sculptures are by unidentified artists, certain works can be ascribed to known sculptors or to their immediate followers, and an index of these is also given, together with an index of subjects and persons represented. With few exceptions, sculptures intended primarily for decoration, such as the carved paneling of a room, or architectural details, capitals and doorways for example, are not included in this catalogue.

Abbreviations have been avoided as far as possible, and those used need no explanation. In the measurement of an object, unless otherwise specified, the height is always exclusive of any modern mounting. Base is used in the text to indicate the supporting member of a sculpture when it is naturalistic in form, and plinth, when it is geometric, for example, square or hexagonal. A wall statue or statuette, as the name implies, is one intended to be seen from the front and is consequently unfinished or only roughly completed in the back. A relief without background is one in which the area of the piece is defined by the outline of the figures with their scenic accessories.

In the ascription of the sculptures I have been greatly aided by the advice and helpful supervision of Dr. W. R. Valentiner, Curator of the Department of Decorative Arts.

JOSEPH BRECK.

February 3, 1913.

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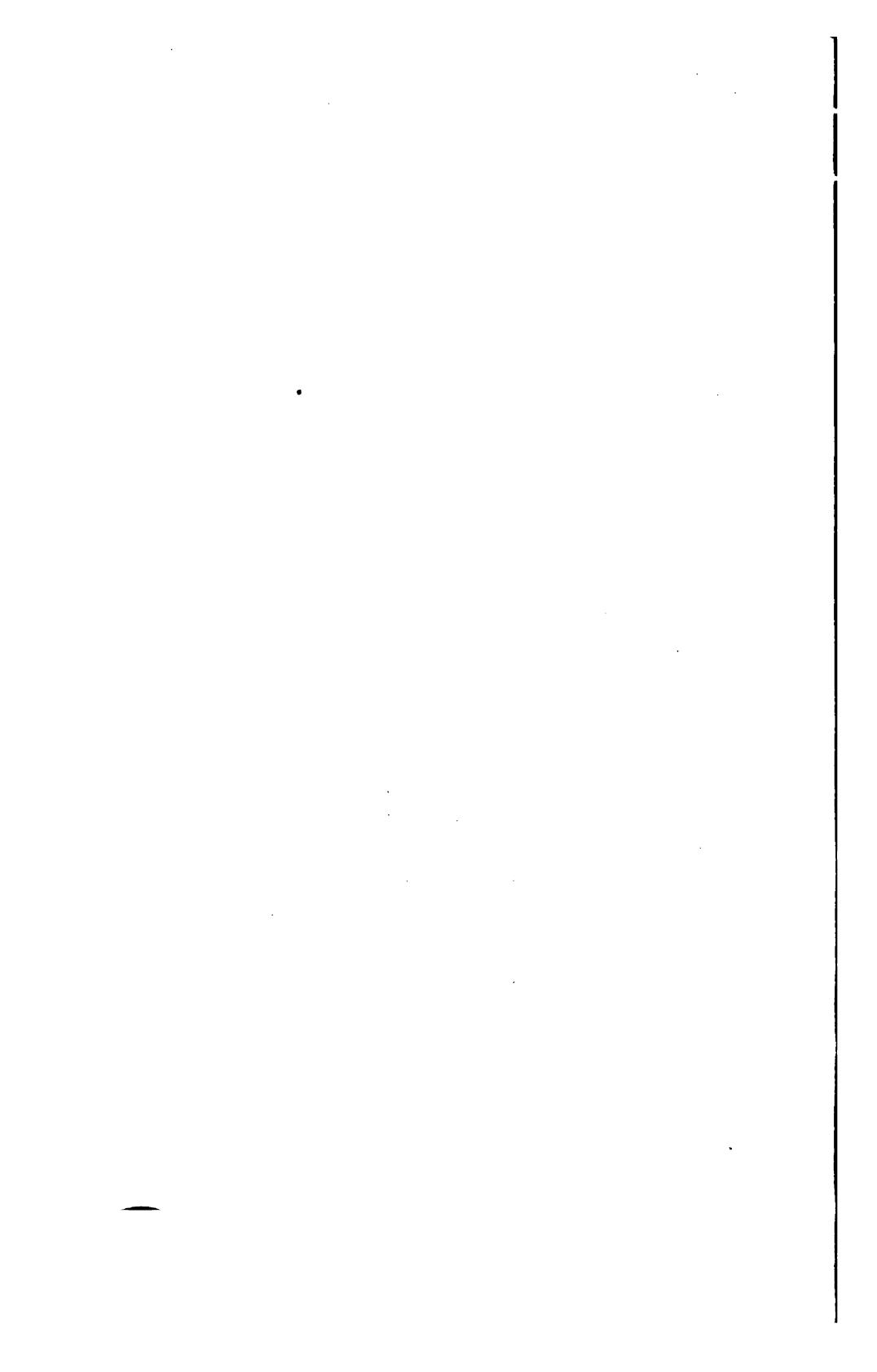
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ITALIAN
SCULPTURE



I

ROMANESQUE PERIOD XI-XII CENTURIES

A. SCHOOL OF CAMPANIA

UNKNOWN SCULPTOR. ABOUT 1100.

I THE SIXTH DAY OF CREATION. Standing at the left, facing partly to the right, the Creator raises His right hand in blessing (the first, second, and fourth fingers extended, the third bent in to touch the thumb). In His left hand He holds a scroll; the forearm crosses the body and is covered by the folds of a toga worn over a tunic showing the sandaled feet. At the right in the foreground facing the Creator are a lion and a griffin; above them coils a large serpent; an ox, a basilisk (or cockatrice, a cock with a serpent's tail), and an animal seated on its haunches, perhaps a dog, constitute a third row; above these, in turn, are a horse, a stag, a ram, and two animals difficult to identify. The relief is framed on three sides by a plain moulding and on the left vertical side by a twisted column with a foliated capital, divided vertically, the other half presumably appearing on the relief which must have adjoined it on the left.

Low relief. Ivory. Height, $4\frac{1}{4}$ inches. Width, $4\frac{8}{16}$ inches.
Lent by J. Pierpont Morgan, 1911.

This panel is evidently from a large *paliotto* or altarpiece consisting of many ivory panels illustrating scenes from the

ITALIAN, ROMANESQUE

New and Old Testaments. Although Byzantine influence is marked, this ivory may surely be assigned to an Italian artist working in the south of Italy towards the end of the eleventh century or a little later.

The relief illustrates the verse from the first chapter of Genesis: And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.

The introduction in this scene of the Creation of the griffin and basilisk among the more prosaic denizens of the field and forest bears striking testimony to a naïve belief in the real existence of these fabulous monsters.

B. NORTH ITALIAN SCHOOL

UNKNOWN SCULPTOR. XII CENTURY.

2 SAINT HILARION. Wearing a long gown with a hood, girdled at the waist and falling in stiff parallel folds, the saint stands against a rounded shaft extending above and below the figure. His feet are supported by a shell-like projection from the shaft. His head is tonsured, his face long and narrow, the forehead low, the features crudely modeled. The pupils of the eyes are deep cut. The nose has been partly destroyed. Both arms are held closely at the sides, the forearms crossing the body. In his left hand, he holds an unrolled scroll bearing an inscription.

Statuette. Marble. Height, 35 inches. Rogers Fund, 1908.

This piece came from Venice. The meaning of the inscription is not clear, but the first line gives us the name of the saint: *s̄c s̄ HILAR'*, that is, Saint Hilarius or more probably Saint Hilarion.



NOS. 3, 4
TWO PILASTERS
WORKSHOP OF GIOVANNI PISANO

II

GOTHIC PERIOD

XIII-XIV CENTURIES

A. TUSCAN SCHOOL

PISANO. WORKSHOP OF GIOVANNI PISANO (about 1250—after 1328). PROBABLY FIRST QUARTER OF XIV CENTURY.

3-4 TWO PILASTERS. On each pilaster two angels, dressed in simple tunics girdled at the waist, are represented blowing long, curving trumpets. A few slight traces remain of painting. (Illustrated, page 5.)

High relief. White marble. Height of each, $3\frac{1}{2}$ inches. Rogers Fund, 1911.

It is probable that these pilasters enframed a relief of the Last Judgment. In execution, the treatment of the massive, swiftly rounded planes, the bold use of deep shadow accents, the simplification of the forms are thoroughly characteristic of Giovanni's way of working. It is only in occasional passages where the exaggeration is felt to be a mannerism rather than an explanation that ground is given for questioning an unqualified attribution to the master himself. The pilasters were purchased in Florence by John Ruskin in the middle of the last century and formed part of his collection at Brantwood, Coniston, England. They were said to have come from the Baptistry at Florence, but the claim is at present unsupported by any evidence.

J. B.: Giovanni Pisano; A Recent Purchase, etc., in Bulletin of the Metropolitan Museum of Art, 1911, VI, p. 44.

TUSCAN SCHOOL

PISANO. FOLLOWER OF NINO PISANO (died about 1368).
THIRD QUARTER OF XIV CENTURY.

5 MADONNA AND CHILD. The Virgin, a standing figure with the left knee bent, supports on her left arm the seated Child, who blesses with one hand and holds a little bird in the other. The Virgin's mantle, falling open at the shoulder, is drawn across her body at the waist and held by her right hand. The Child has short, curly hair. The Virgin's wavy hair is parted in the middle. The base is hexagonal. With the exception of a few minor injuries the statue is in good condition.

Statuette. Marble. Height, 33 inches. Rogers Fund, 1909.

J. Breck: La scultura italiana nel Metropolitan Museum, in Rassegna d'Arte, 1910, X, No. 2, p. 21. (Ill.)

UNKNOWN MASTER. XIV CENTURY.

6 CHRIST. A seated figure, draped. His right hand is raised in benediction; with His left hand He holds in front of Him an open book. His face is youthful; His long hair is parted in the middle and hangs down to the shoulders. Behind the head, a cruciferous halo. The figure, in high relief, is mounted on a four-pointed star-shaped plaque decorated with a foliage design repoussé on a dotted ground. High relief. Silver gilt. Height, 8½ inches. Width, 6⅓ inches. Rogers Fund, 1910.

From a piece of ecclesiastical furniture, possibly a reliquary or crucifix.

III

EARLY RENAISSANCE PERIOD

XV CENTURY

A. SCHOOL OF VERONA

PISANELLO. VITTORE PISANO, CALLED PISANELLO. PROBABLY TO BE IDENTIFIED WITH ANTONIO PISANO (DI PUCCIO OR PUCINO). BORN IN PISA OR VERONA BEFORE 1395. DIED IN NAPLES (?) BETWEEN 1450—1456. PAINTER AND MEDALIST.

- 7 MEDAL OF LEONELLO D'ESTE. (1407-1450). *Obverse:* bust portrait, profile facing right, bareheaded, scale armor over undervest. Legend in raised letters: LEONEL
LVS · MARCHIO · ESTENSIS separated by olive-branches. *Reverse:* mask of a child, three-faced, between two trophies of armor suspended from olive-branches. Legend in raised letters: OPVS · PISANI · PICTORIS. (Illustrated, page 9.) Medal. Low relief. Bronze. Yellow brown patina. Diameter, $2\frac{1}{2}$ inches. Gift of H. Heilbronner, 1909.

Of the seven portrait medals (or, if we regard as two the slight variations of the medal with the lynx *impresa*, eight), which Pisanello made for the young Marquis of Ferrara, the only one bearing a date is the marriage-medal of 1444, the culmination artistically, and possibly also in point of time, of this extraordinary series of medals. The others were probably executed within a few years of this date, certainly not earlier than 1441. L. Testi believes that the medal with the triple-face *impresa* was executed in 1443, at least before May, 1444, when it was

SCHOOL OF VERONA

reproduced by Giovanni Badile in his frescoes at Verona in S. Maria della Scala.

The triple-face *impresa* which is found on the reverse of our medal is difficult to explain, but probably may be taken as alluding to the prudence of Leonello, defender of the peace and prosperity of his subjects. The triple-head is found again on the shoulder-piece of King Alfonso's armor in a drawing by Pisanello in the collection His de la Salle, in the Louvre.

G. F. Hill: Pisanello. London, 1905.



NO. 7

J. B.: Renaissance Portrait Medals, in Bulletin of the Metropolitan Museum of Art, 1912, VII, p. 49-54. (Ill.)

Recent literature (partial list) dealing with the identification of Pisanello with the artist Antonio di Puccio, his biography and date of works:

G. Biadego: Pisanus Pictor, in Atti del reale istituto veneto di scienze, lettere ed arti, 1907-1908, LXVII, part II, p. 849 ff.

Id. Pisanus Pictor, in Id. Second note, 1908-1909, LXVIII, part II, p. 229-248.

Id. Pisanus Pictor, in Id. Third note, etc., 1909-1910, LXIX, part II, p. 183-188, 797-813, 1047-1054.

G. F. Hill: Recent Research on Pisanello, in The Burlington Magazine, 1910, XVII, p. 361-362.

L. Testi: Storia della pittura veneziana. Bergamo, 1909, part I, p. 380.

ITALIAN, EARLY RENAISSANCE

- L. Testi: Vittore Pisanello o Pisanus Pictor, in *Rassegna d'Arte*, 1910, X, No. 9, p. 131-141.
Id. Quando nacque "Pisanus Pictor" o meglio Antonio di Puccio?, in *Rassegna d'Arte*, 1911, XI, No. 7, p. I-III.
A. Venturi: Review of article *Pisanus Pictor* by Biadego, in *L'Arte*, 1908, XI, p. 467-469.
Id. Review of third note by Biadego, in *L'Arte*, 1910, XIII, p. 74-75.
G. Biscaro: Appunti e notizie, in *Archivio Storico Lombardo*, 1911, Series IV, Vol. XV, p. 171-173.

PISANO. FOLLOWER OF PISANELLO. POSSIBLY FERRARESE. FIRST HALF OF XV CENTURY.

8 MEDAL OF NICCOLÒ III D'ESTE. (1383-1441).
Obverse: bust portrait in profile to the right, wearing a high berretto, and a tunic edged with fur over an undervest. Legend in relief: NICOLAI MAR · CHIO ESTENSIS.
Reverse: coat-of-arms, the fleurs de lys of France quartered with the eagle of the House of Este. To the left of the shield is the Gothic letter **n** in relief; to the right **m**, (Nicolaus Marchio). The reverse is bordered by a wreath of laurel.
Medal. Low relief. Bronze. Black patina. Diameter, $2\frac{3}{16}$ inches. Rogers Fund, 1909.

This medal must have been executed after the first of January, 1431, date of the letters patent from Charles VII, King of France, to Niccolò III authorizing him to add to his arms the three fleurs de lys of France. There is a second version of this medal in which the head is uncovered and the arrangement of the dress at the throat different. Furthermore, the legend is inscribed instead of being in relief. Both are reproduced by Heiss, and in other works on Pisanello. Bernasconi has attributed both medals to Vittore Pisano. Heiss more justly ascribes them to a follower of Pisano who he conjectures may be Andrea Guazzalotti. Julius Friedländer, Rossi, Gruyer, and others accept the attribution to Pisanello. Armand places both in the class of attributed works. Hill does not accept the ascription to Pisanello, but considers them by a Ferrarese follower.

SCHOOL OF VERONA

- A. Armand: Les médailleurs italiens des quinzième et
seizième siecles. Paris, 1883.
J. B.: Renaissance Portrait Medals, in Bulletin of
The Metropolitan Museum of Art, 1912,
VII., p. 49-54. (Ill.)
C. Bernasconi: Il Pisano. Verona, 1862.



NO. 9

- J. Friedländer: Die italienischen Schaumünzen des fünfzehnten Jahrhunderts. 1882.
G. Gruyer: L'Art Ferrara. Paris, 1897; II, p. 585.
A. Heiss: Les médailleurs de la renaissance, Vittore Pisano. Paris, 1881.
G. F. Hill: Pisanello. London, 1905, p. 102.
U. Rossi: Il Pisanello e i Gonzaga, in Archivio storico dell'arte, 1888, p. 455.

ITALIAN, EARLY RENAISSANCE

B. TUSCAN SCHOOL

MASTER OF THE PELLEGRINI CHAPEL. FIRST HALF OF XV CENTURY. THIS NAME IS GIVEN TO THE UNIDENTIFIED SCULPTOR, POSSIBLY A FLORENTINE, WHO WORKED ABOUT 1420-30 IN THE PELLEGRINI CHAPEL OF THE CHURCH OF S. ANASTASIA IN VERONA, EXECUTING RELIEFS IN TERRACOTTA WHICH SHOW THE INFLUENCE OF JACOPO DELLA QUERCIA AND OF THE DALLE MASEGNE.

— 9 MADONNA AND CHILD WITH ANGELS. The Madonna enthroned holds on her knee the standing Child who embraces her. On either side, two angels are standing with hands crossed on their breasts. Two flying angels hold up drapery behind the throne. Ornately modeled frame, mingling Gothic and Renaissance characteristics. (Illustrated, page 11.)

Middle relief. Terracotta. Height, $25\frac{1}{4}$ inches. Width, $14\frac{1}{4}$ inches. Rogers Fund, 1909.

Compare with a relief representing the Madonna between two angels, in the South Kensington Museum, and with a relief of the Virgin and Child, in the Museo Nazionale, Florence; both reproduced by Dr. Bode in the work cited below.

W. Bode: *Denkmäler der Renaissance-Sculptur Toscanas*, Munich, 1892-1905, pls. XXV, XXVI.

W. R. V.: *Italian Renaissance Sculpture*, in *Bulletin of the Metropolitan Museum*, 1909, IV, p. 208 (fig. 3.)

J. Breck: *La scultura italiana, etc.* in *Rassegna d'Arte*, 1910, X, No. 2, p. 20. (Ill.)

UNKNOWN MASTER. FIRST HALF OF XV CENTURY. NEAR IN STYLE TO THE SO-CALLED MASTER OF THE PELLEGRINI CHAPEL.

— 10 MADONNA AND CHILD. The Virgin, represented in half figure, supports the standing Christ Child with her left hand, holding a pomegranate in her extended right hand. In a niche, with painted drapery, elaborately



NO. 10
MADONNA AND CHILD
TUSCAN, FIRST HALF OF XV CENTURY

ITALIAN, EARLY RENAISSANCE

patterned. Two adoring angels are painted on the gable of the Renaissance frame. The Virgin wears a blue mantle, drawn up on her head, over a red gown. The background drapery is red patterned with gold. The frame is painted red and blue and gilded. Two shields modeled on the base contain coats of arms. (Illustrated, page 13.)

Middle relief. Terracotta. Polychromed and gilded. Height, 42 inches. Width, $21\frac{1}{8}$ inches. Rogers Fund, 1908.

J. Breck: *La scultura italiana, etc., in Rassegna d'Arte*, 1910, X, No. 2, p. 20. (Ill.)

UNKNOWN MASTER. FIRST HALF OF XV CENTURY.
NEAR IN STYLE TO THE SO-CALLED MASTER OF THE PELLEGRINI CHAPEL.

11 MADONNA AND CHILD. The Virgin holds the Christ Child seated on her right arm, wrapt in the folds of her striped head scarf; the Virgin's mantle is blue, and her gown, like the Child's tunic, is vermilion patterned with gold. Represented in half-figure; on a base with *AVE MARIA* between two shield-like projections.

High relief without background. Stucco. Polychromed and gilded. Height, 28 inches. Width, $15\frac{3}{8}$ inches. Rogers Fund, 1908.

Several examples are known of this relief; at Baiso in Reggio Emilia, Casa Scaluccia, (Venturi, *L'Arte*, 1908, p. 300); in Museo Nazionale, Florence; in Kaiser Friedrich Museum, Berlin; in the Louvre, Paris. An analogous stucco in the collection of Baron Tucher, Vienna, is ascribed by C. von Fabriczy to the Master of the Pellegrini Chapel, No. IV. (*Jahrbuch d. K. preuss. Kunsts.*, 1909; *Kritisches Verzeichnis Toskanischer Holz und Tontstatuen U. S. W.*, Item II, 222, illustrated). Venturi ascribes a like example in the Berlin Museum and other similar pieces to a Florentine popular school contemporary with the early development of Luca della Robbia. (*Storia dell' arte italiana*, 1908, VI, p. 228.) An example, differing in the arrangement of the drapery on the head of the Virgin, was in the collection of Mrs. Philip M. Lydig of New York.

TUSCAN SCHOOL

UNKNOWN MASTER. POSSIBLY OF THE CREMONESE SCHOOL. FIRST HALF OF XV CENTURY.

DERIVES, LIKE THE SO-CALLED MASTER OF THE PELLEGRINI CHAPEL, FROM THE ART OF JACOPO DELLA QUERCIA, AND POSSIBLY FROM THE DALLE MASEGNE.

12 MADONNA AND CHILD. The Virgin, represented in half figure, gives her breast to the Child, whom she supports with her left hand; behind this group, two angels hold up a drapery. A white drapery (restoration) around the Child's waist; otherwise relief is in natural color of the terracotta, although originally painted.

Middle relief. Terracotta. Indications of original painting. Height, $12\frac{3}{4}$ inches. Width, 11 inches. Gift of J. Boehler, 1909.

Other examples in the Museo Archeologico (No. 325), Milan; Santa Maria della Scala, Verona; Museo Ala-Ponzoni, Mar-selles; Kaiser Friedrich Museum (No. 108 H), Berlin.

See Venturi: Storia dell'arte italiana, 1908, VI, p. 116, for an explanation of the ascription to the school of Cremona.

UNKNOWN SCULPTOR. POSSIBLY SIENESE. EARLY XV CENTURY.

13 THE CRUCIFIXION. The figure of Christ is nude except for a gilded loin-cloth fastened on His left side. His head is bent forward and to His right, His long hair falling upon the shoulders. Above the crown of thorns is a halo. The cross from which the figure hangs is attached to a dark blue background upon which are painted four flying angels surrounding the Saviour. They have gilded halos; their garments and wings are painted vermilion, crimson, yellow, light blue, and gray. At the right of the cross is a statuette of the Virgin standing with hands clasped in lamentation. She wears a blue mantle over a red gown; the flesh parts are painted in natural colors. At the left is a corresponding statuette of S. John, who holds his right hand to his face, which is convulsed with grief. Over a blue tunic, he wears a

ITALIAN, EARLY RENAISSANCE

red mantle covering his left shoulder and drawn across at the waist, where it is held by his left hand. The figures are enclosed in a box-like shrine, originally with doors. At the sides are slender twisted columns, and, filling the upper corners, Gothic tracery, forming an arched opening. These parts are gilded. The shrine itself is painted dark blue in the inside, and red, black, and white on the exterior.

Wall statuettes. Wood, (poplar and oak). Polychromed and gilded. Dimensions of shrine: Height, $38\frac{1}{2}$ inches; Width, $23\frac{1}{4}$ inches. Depth $5\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. FIRST HALF OF XV CENTURY.

14 MADONNA AND CHILD. The Madonna, a half-figure, holds on her left arm the Child Jesus wrapped in her mantle, and bends down her head to His. Somewhat restored. (Illustrated, page 17.)

High relief without background. Terracotta. Height, $26\frac{1}{2}$ inches. Rogers Fund, 1907.

At one time attributed to Jacopo della Quercia. Another example in stucco, with polychrome decoration and mounted on an ornate base, is in the Kaiser Friedrich Museum, Berlin (illustrated by Bode: Denkmäler der Renaissance-Sculptur Toscana, 1892-1905, pl. XXXIII, p. 9; and by Venturi: Storia dell'arte italiana, 1908, VI, p. 133). Another example is in the Morrelli Collection, Bergamo; also one in the Museo Nazionale, Florence.

This relief belongs to a group of popular works, many times repeated in stucco, designed to adorn unpretentious shrines in the streets of the cities and little towns in Tuscany, that were executed in the first half of the XV century, contemporaneous with the early years of Luca della Robbia. It has some analogies with a Madonna and Child in terracotta at Budapest ascribed by Loeser to Michelozzo.

J. Breck: La scultura italiana, etc. in Rassegna d' Arte, 1910, X, No. 2, p. 20.

C. Loeser: An unknown terracotta Madonna by Michelozzo, in Rivista d' Arte, 1910, VII., p. 107-111.



NO. 14
MADONNA AND CHILD
TUSCAN, FIRST HALF OF XV CENTURY

ITALIAN, EARLY RENAISSANCE

C. FLORENTINE SCHOOL

DONATELLO. DONATO DI NICCOLÒ DI BETTO DE' BARDI,
CALLED DONATELLO. BORN IN FLORENCE, ABOUT 1386.
DIED THERE, 1466. SCULPTOR AND ARCHITECT. WORKED
CHIEFLY IN FLORENCE AND IN PADUA.

^S
F.M.A. 15 MADONNA AND CHILD. (THE VERONESE MADONNA.) The Virgin, represented in half relief, turned three-quarters to the right, eagerly embraces the Christ Child, pressing His head to her cheek, holding His little body, clad in a simple, sleeveless garment, with her right hand, while with her left, the fingers wide spread, she supports His head. The Child's pose is naïve; resting His left arm on the Virgin's breast, He puts a finger of His right hand in His mouth as He turns to look at the spectator, His artless indifference contrasting with the severe, impassioned ardor of the Mother. The Virgin wears a close-fitting gown and a mantle which is thrown back from her head showing her long wavy hair. Both figures have halos. The relief appears originally to have been painted; it is in good condition with the exception of the Virgin's nose, which is partly restored. The wooden mount, painted and gilded, is modern. (Illustrated, page 19.)

Half relief, without background. Terracotta. Height, 29½ inches. Width, 20¾ inches. Rogers Fund, 1912.

From the Dr. J. Hampden Robb Collection, New York.
This relief is sometimes called the Veronese Madonna from an example in Verona, attached to the wall of a house in the via della Fogge, which has a music-making angel on either side copied from the bronze reliefs on the *paliotto* of Donatello's altar in the Santo at Padua (1446-1450). The two little musicians in question, one playing a guitar and the other a small harp, have been variously ascribed, for example, to Pietro Urbano by Schubring. These two figures occur again on either side of a stucco relief of the Madonna and Child in the Museo Civico at Verona, and, somewhat modified, in a stucco privately owned in Florence. Comparing the two Madonnas



NO. 15
MADONNA AND CHILD
BY DONATELLO

ITALIAN, EARLY RENAISSANCE

at Verona, the one in the Museum and the other in the via della Fogge, it is evident either that they are by different hands or that the second represents a later and more developed style of the same master. (A. Venturi: *Storia dell'arte italiana*, 1908, VI, p. 454-5.) The first proposition seems unquestionably the correct solution. Furthermore, it does not follow that the author of either Madonna is responsible for the original execution of the two music-making angels, since the moulds may well have been the common property of Donatello's workshop and used without compunction for decorative adjuncts to an original piece. Therefore, the *putti* flanking the Madonna of the via della Fogge do not aid particularly in determining the origin of this relief which is known in several examples, two (stucco and terracotta) in the Kaiser Friedrich Museum, Berlin; one in terracotta (stucco?) in the von Beckerath Collection, Berlin; one in the Louvre, and one in the Museo Nazionale, Florence, and finally, the example, previously unknown, from the Robb Collection.

In the catalogue of the Berlin Museum, 1888, (W. Bode and H. von Tschudi; *Beschreibung der Bildwerke der Christlichen Epoche*, No. 49), the relief in terracotta (an inferior piece and now withdrawn from exhibition) is described and assigned to the school of Donatello. Attention is called to the affinities between this so-called Veronese Madonna and the Madonna and Child in a tondo occurring in the background of Donatello's relief (1446), in the Santo at Padua, representing one of the miracles of S. Anthony, the confession of a new-born child. The Veronese Madonna, it is argued, is consequently not earlier than the middle of the forties. In the *Denkmäler der Renaissance-Sculptur Toscanas*, Dr. Bode reproduces the example in the von Beckerath Collection and ascribes it to Donatello. Schubring (Donatello, in *Klassiker der Kunst*, Leipzig, 1907) among others coincides in this opinion. Venturi (*Storia dell' arte italiana*, 1908, VI, p. 454-5), however, prefers an ascription to the school of Donatello. Although the question of attribution is complicated by the undoubtedly genius of many of Donatello's assistants, still in view of the austere dramatic quality, the intensity of expression and grave beauty which characterize this relief, it is not unjustifiable to regard the Veronese Madonna as the work of Donatello, executed, perhaps while in Padua, towards the middle of the century.

W. Bode: *Denkmäler der Renaissance-Sculptur Toscanas*.
Munich, 1892-1905, pl. XCIX, p. 32.

FLORENTINE SCHOOL

DONATELLO. SCHOOL OF DONATELLO. MIDDLE OF XV CENTURY.

16 MADONNA AND CHILD. The Madonna, a half-figure turned three-quarters to the right, holds the Child seated in her arms. The Child is unclothed except for a long scarf around His neck, and holds a large ring in both hands. The relief is painted in blue, gray-white, and dark flesh colors to which the deep red and gold of the halos give variety. In an old wooden frame with the Dove, emblematic of the Holy Ghost, painted on the gable and the Monogram of Christ on the base.

Low relief. Terracotta. Polychromed and gilded. Height including frame, $15\frac{3}{4}$ inches. Width, $11\frac{3}{4}$ inches. Rogers Fund, 1908.

UNKNOWN SCULPTOR. FLORENTINE SCHOOL (?). SECOND HALF OF XV CENTURY.

16-A DIANA. In profile to the left; head and shoulders; crowned with a diadem; her hair loosely tied at the nape of the neck; part of a bow and quiver showing above the left shoulder.

Low relief. Oval. Bronze. Dark brown patina. Height, $2\frac{3}{8}$ inches. Width, $1\frac{7}{16}$ inches. Purchase, 1912.

This piece belongs to a comparatively large group of Renaissance bronzes made in imitation of the antique, either as copies, or as free adaptations of classical motives. Molinier catalogues an oval plaque (No. 44) in the Louvre which is identical with ours except that in ours the bust does not fill completely the lower part of the oval, but is cut horizontally to form an exergue, nor has ours the slightly raised rim which frames the Paris plaque. Another example catalogued by Molinier (No. 45, L. Courajod Collection) has a reverse representing the head and bust of Alexander in profile to the right; it is slightly smaller in size. A third example (Molinier, No. 46, G. Dreyfus Collection) has the bust of Diana as in the other examples, but with the addition of a second head, representing a warrior, facing in profile to the right. Another example of

ITALIAN, EARLY RENAISSANCE

this oval plaque with the confronted busts in the His de la Salle Collection is inscribed with the names of Dido and Scipio. A similar piece, without legend, and a plaquette of Diana, similar to ours, with the exceptions noted in the Louvre example, are in the Berlin Museum, where both are accredited to Donatello. A piece similar to ours and one without the exergue are in the collection of Mr. J. Pierpont Morgan.

- E. Molinier: *Les plaquettes*. Paris, 1886, I, p. 23-25, Nos. 44, 45, 46.
W. Bode— Die italienischen Bronzen (Kgl. Museen zu Berlin). Berlin, 1904, p. 50, No. 634.
F. Knapp: Denkmäler der Renaissance-Sculptur Toscanas. Munich, 1892-1905, pl. XCII.
W. Bode: Renaissance Metalwork, in *Bulletin of the Metropolitan Museum*, 1912, VII, p. 191. (Ill.)
J. B.: Renaissance Metalwork, in *Bulletin of the Metropolitan Museum*, 1912, VII, p. 191. (Ill.)

DUCCIO. AGOSTINO DI ANTONIO DI DUCCIO. BORN IN FLORENCE, 1418. DIED IN PERUGIA SHORTLY AFTER 1481. WORKED IN FLORENCE, MODENA (1442), RIMINI (1446-56), PERUGIA (1456-61, 1473-81), BOLOGNA (1463).

— 17 MADONNA AND CHILD. The Virgin, represented in half figure, is seated, turned somewhat to the right, and holds on her left knee the seated, nude Christ Child, who raises His right hand to grasp the folds of the mantle covering the Virgin's breast. In His left hand the Child holds a bird. The Virgin's mantle is drawn up on her head, but shows the hair parted in the middle and waved at the sides of the face. Behind the Virgin are a hanging garland and a shallow, round-arched niche with ornamented pilasters at the sides. The upper margin of the relief is interrupted by the projection of the Virgin's halo.

The relief is in an old frame, somewhat later in date, which is said to have come from Perugia. It is of wood, painted and gilded, ornamented with six painted medallions of the Umbrian school, representing S. Catherine, S. Lucy, S. Ursula, the Angel of the Annunciation, the Virgin, and between these last two, the Christ Child bearing a cross.

FLORENTINE SCHOOL

Low-middle relief. White marble. Height, $27\frac{3}{4}$ inches. Width, $22\frac{1}{4}$ inches. Height (of frame), $46\frac{1}{4}$ inches. Width, 32 inches. Lent by J. Pierpont Morgan, 1907.

BERTOLDO DI GIOVANNI(?). BORN ABOUT 1420. DIED AT POGGIO A CAIANO (NEAR FLORENCE), 1491. SCULPTOR



NO. 18

AND METAL WORKER. WORKED CHIEFLY IN FLORENCE, BUT PROBABLY AT PADUA (1443-53, AND (?) LATER) AND ELSEWHERE.

18 HERCULES AND THE NEMEAN LION. His right leg thrown over the lion's back, Hercules tears at the beast's widely opened mouth with both hands, his body straining and his head thrown back from the effort. A light garment is drawn around his loins. His left foot has been broken off. (Illustrated, page 23.)

Statuette. Bronze. Brown-black patina. Height, $7\frac{7}{8}$ inches. Length and breadth, $7\frac{1}{2}$ and $4\frac{5}{8}$ inches. Rogers Fund, 1909.

ITALIAN, EARLY RENAISSANCE

A like piece (No. 2323) is in the Salting Collection, Victoria and Albert Museum, where it is called Italian, XVI century. Another example in the same museum is No. 5432, 5433-'59. A third was in the Adolf Hommel Collection (Sale catalogue, Cologne, 1909). A fourth is in the Museo Schifanoia, Ferrara. The example in the Victoria and Albert Museum is reproduced by Dr. Bode in the third volume of the Italian Bronze Statuettes of the Renaissance (1912), pl. CCLIV, and described as Italian, XVI century, after the antique.

UNKNOWN SCULPTOR. MIDDLE OF XV CENTURY.

19 MADONNA AND CHILD. The Virgin, represented in half-figure, turned three-quarters to the right, holds the Child reclining in her arms and gazing upwards with hands folded. The Virgin wears a veil and a blue mantle over a red gown. In an old frame, painted and gilded. Low relief. Terracotta. Polychromed and gilded. Height, $28\frac{1}{2}$ inches. Rogers Fund 1908.

UNKNOWN SCULPTOR. INFLUENCED BY LUCA DELLA ROBBIA. SECOND HALF OF XV CENTURY.

20 MADONNA AND CHILD. The Virgin, wearing a heavy mantle drawn up on her head, holds in her arms the nude Child, who turns His head to look playfully over His shoulder. The Virgin is represented in half-figure; the base is trilobate. The Virgin's gown is red; her mantle, blue. High relief without background. Stucco. Polychromed and gilded. Height, $15\frac{3}{8}$ inches. Width, $11\frac{7}{8}$ inches. Rogers Fund, 1908.

Another example, in stucco, in the Kaiser Friedrich Museum, Berlin, is reproduced by Dr. Bode: Denkmäler der Renaissance-Sculptur, vol. CCXLVI, p. 77.

UNKNOWN SCULPTOR. PROBABLY EARLY IN SECOND HALF OF XV CENTURY.

21 SAINT MARK. Wearing a cloak, fastened at the throat, over a long tunic or gown which is girdled at the waist,

FLORENTINE SCHOOL

the saint kneels on a low, square base, resting his left hand on his left knee, while with his right hand he holds opposite his breast an open scroll. His head is turned to the right; he wears a close-fitting skull-cap or berretto; his hair, which hangs to his neck, is treated in small, wire-like locks. A projection on the top of the head indicates that a halo was originally attached. At the right of the base, partly worked in the round, is a small winged lion. The back of the figure is unfinished in parts; a horizontal groove runs from elbow to elbow. Indications of solder. A small hole is pierced in the front of the base. The marble block upon which the figure is mounted is a modern addition.

Statuette. Bronze gilt. Height, $2\frac{3}{4}$ inches. Width, $1\frac{9}{16}$ inches. Hewitt Fund, 1911.

This statuette presumably served to ornament some reliquary or other piece of ecclesiastical furniture.

The author of this vigorous little statuette is unknown, but appears to be Florentine and to some extent influenced by Antonio Pollaiuolo.

ROSSELLINO. ANTONIO DI MATTEO DI DOMENICO GAMBERELLI, CALLED ANTONIO ROSELLINO. BORN IN FLORENCE, 1427. DIED THERE ABOUT 1478. WORKED IN FLORENCE CHIEFLY. EXECUTED SCULPTURES FOR FLORENCE, PISTOIA, EMPOLI, NAPLES, PRATO, AND OTHER CITIES.

22-26 THE NATIVITY. This group consists of five S.
F.M.A. pieces. The Virgin kneels at the right in adoration of the little Christ Child, who lies in the center of the group. S. Joseph is seated at the left, his head bowed in meditation. In the background are the ox and the ass. The different pieces of this group are separately described below. (Illustrated, page 27.)

THE VIRGIN. Kneeling, a blue mantle lined with green and bordered with gold covering her shoulders and falling in long straight folds, the Virgin raises her hands, finger tips

ITALIAN, EARLY RENAISSANCE

touching, in an attitude of worship. Her head is slightly inclined forward and to her left; her brown hair is parted in the middle and waved back at the sides of the face, partly covering her ears and falling a little below the shoulders in the back. Beneath her mantle, of which the long folds in front are caught up under her forearms, the Virgin wears a crimson gown, high girdled with a green sash, and bordered at the neck and wrists with a pattern in gold. The face and hands are painted in flesh colors. The low oblong base is painted green. In the crown of the head is a small opening for the attachment of a halo. The statue has been partly repainted.

THE CHRIST CHILD. Lying supine, His right leg crossing the left, the left hand resting on His body, the nude Child raises His right hand in a playful gesture. His head is turned slightly to the left. The flesh is painted in natural colors; the hair a light golden brown. The right hand has been fractured at the wrist; and the head at the neck, the fracture extending to the right shoulder. In the crown of the head is a small opening for the attachment of a halo. The figure is somewhat repainted.

SAINT JOSEPH. Seated on a sloping, irregular base of rough ground, the saint supports his head with his left hand, the elbow resting on his left knee; his right hand is on his right knee. His feet are bare, but partly covered by the drapery; the right is advanced in front of the left. The saint wears a green-blue tunic with long sleeves; the opening at the neck is wide and the folds fall in a V over the breast. The sleeve slips back from the left wrist to show the cuff of a red inner garment. Over this tunic he wears a yellow mantle covering the lower half of his body, his left shoulder and arm. His head is bald on top except for a few rumpled locks of hair over his forehead; he has a short curly beard; the hair is gray-brown in color. A bit of the right sleeve at the wrist has been restored. As in the other figures, an opening has been made in the crown of the head for a halo.



NOS. 22-26. THE NATIVITY, BY ANTONIO ROSELLINO

ITALIAN, EARLY RENAISSANCE

THE Ox. The animal is kneeling, the tail curved up on the right flank. Painted gray, with the tips of the horns, the forelock, and the eyes a brown-black. Repainted in parts.

THE Ass. The pose is similar to that of the ox. The piece is painted a dark reddish brown.

When purchased, all the figures except the Christ Child were mounted on modern wooden bases. To these mounts, in the case of the ox and the ass, metal rings had been attached, apparently to permit the pieces being drawn in procession.

Statues. Terracotta. Polychromed and gilded. Dimensions (not including halos or wooden bases): The Virgin—Height, $34\frac{7}{8}$ inches. The Child—Height, $17\frac{5}{8}$ inches. S. Joseph—Height, $24\frac{1}{4}$ inches. The Ox—Length, 29 inches; Height, $17\frac{1}{2}$ inches. The Ass—Length, $29\frac{3}{4}$ inches; Height, $17\frac{1}{8}$ inches. Kennedy Fund, 1911.

In pose and, with the partial exception of the Virgin, in the arrangement of the draperies, the S. Joseph, Virgin, and Child of our *Presepio* closely resemble the figures in the famous marble altar-relief of the Nativity in the church of Monteoliveto at Naples executed by Rossellino probably about 1470. A tondo representing the Nativity, a marble relief in the Museo Nazionale, Florence, ascribed to Rossellino, and a second tondo, in terracotta, in the Berlin Museum, show considerable analogies with the altarpiece at Naples. It may be questioned whether the animals in our group are the work of Rossellino himself as they are inferior in quality to the figures.

Although our group constitutes in itself an artistic whole, and although the *Presepio* often consisted of only these five figures, still it is not impossible that our Nativity included the shepherds and other accessory figures of the elaborate groups that were popular even as early as the end of the fifteenth century in Naples. In 1478 a *Presepio* was constructed for S. Giovanni a Carbonara, Naples, that consisted of the Virgin, S. Joseph, the Child, Ox, and Ass, these life-size; besides three shepherds, twelve sheep with two dogs, four trees, eleven angels, two prophets, and two sibyls. Another Neapolitan



NO. 27
LAUGHING CHERUB
BY ANTONIO ROSSELLINO

ITALIAN, EARLY RENAISSANCE

Presepio, ordered in 1507, consisted of nearly as many pieces and still exists in the church of S. Domenico.

Luigi Correra: *Il presepe a Napoli*, in L'Arte, 1899, II, p. 325.

W. R. V.: A Group of the Nativity, in Bulletin of the Metropolitan Museum of Art, 1911, VI., p. 207-210. (III.)

- 27 HEAD OF A LAUGHING CHERUB. A child's head against a background of fluttering wings. (Illustrated, page 29.)

High relief. Marble. Height, 9 inches. Rogers Fund, 1909.

Fragment from a large relief. Said to have come originally from a church in Florence. Two other fragments with cherubim known, one in the collection of Dr. J. E. Stillwell, New York.

W. R. V.: Italian Renaissance Sculptures, in Bulletin of the Metropolitan Museum of Art, 1909, IV., p. 206. (III.)

J. Breck: La scultura italiana, etc., in Rassegna d'Arte, X, 1910, p. 19. (III.)

ROSSELLINO. REPETITION AFTER ANTONIO ROSELLINO. SECOND HALF OF XV CENTURY.

- 28 MADONNA. Represented in half-figure, seated, turned three-quarters to the right, holding with her right hand the Child seated on her left arm. In the background a garland is suspended. In an old frame. Heavily repainted. Low relief. Stucco. Polychromed and gilded. Height, 30 $\frac{1}{2}$ inches. Width, 24 $\frac{3}{4}$ inches. Dimensions include frame. Gift of J. and S. Goldschmidt, 1909.

This is one of the many gesso and stucco reliefs that reproduce, often with slight variations and always with a deterioration of quality, a marble relief by Antonio Rossellino that must have enjoyed a great popularity among his contemporaries.

ROSSELLINO. SCHOOL OF ANTONIO ROSELLINO. SECOND HALF OF XV CENTURY.

- 29-30 TWO ANGELS. Two panels in low relief. In one, an angel bending forward with arms crossed upon the

FLORENTINE SCHOOL

breast advances to the right; the face seen in three-quarters. The angel in the second relief is represented advancing to the left, the left arm crossing the breast and the right arm extended; the face is turned to the front. Both angels wear long, fluttering gowns with tight sleeves. Curly hair falls to their shoulders in small ringlets. Their wings are open as if in flight. A flat moulding frames the relief. Numerous traces of bright color and gilding indicate that the panels were originally painted and gilded, although much of this decoration has now been lost. The panel with the angel facing to the right has been broken in the upper left-hand corner of the background and restored.

Low relief. Pietra serena. Height, $20\frac{3}{4}$ inches, $20\frac{7}{8}$ inches. Width, $16\frac{3}{8}$ inches, $16\frac{1}{2}$ inches. Purchase, 1912.

J. B.: Italian Sculpture, in Bulletin of the Metropolitan Museum of Art, 1912, VII., p. 151-152. (Ill.)

ROSELLINO. MANNER OF ANTONIO ROSELLINO. SECOND HALF OF XV CENTURY.

31 MADONNA AND CHILD. The Virgin supports with both hands the nude Christ Child, who is seated on a cushion on her right knee, holding in His right hand the crown of thorns, while in His left hand He holds up three large nails. In the background, on either side of the Madonna, are two adoring angels in low relief. The Virgin wears a blue mantle and head-cloth, and a red gown. The cushion is painted red. One of the angels wears a red tunic with blue drapery; the other, a dark red gown with light red drapery. The halos of the Virgin and Child and parts of the Virgin's costume are gilded. At the top and right side a low moulding frames the relief; this has been destroyed on the left side. The relief has been heavily over-painted. The large tabernacle frame, gilded and painted, is partly modern.

High relief. Gesso. Polychromed and gilded. Dimensions of relief: Height, 28 inches; Width, 21 inches. Gift of Thomas F. Ryan, 1912.

ITALIAN, EARLY RENAISSANCE

UNKNOWN SCULPTOR. SECOND HALF OF XV CENTURY.

32 MADONNA AND CHILD. The Madonna, a seated half-length figure, supports on her knee the nude Child, who stands with His arm around her neck. In the background, two cherubim. The flesh parts are painted in natural colors. The Virgin wears a blue mantle over a red gown. In an old wooden frame, originally with doors. Above the relief is painted the inscription: AVE · MARIA · GRATIA · PLENA · DOM ·; and below, small half figures of a Bishop and an Angel, by a painter of the Umbrian School.

Low relief. Gesso. Polychromed and gilded. Height, 28 $\frac{1}{2}$ inches. Width, 22 $\frac{3}{4}$ inches. Rogers Fund, 1908.

This is a repetition of the marble relief in the Liechtenstein Collection in Vienna, ascribed by Dr. Bode to Antonio Rossellino in the Denkmäler der Renaissance-Sculptur Toscanas, pl. CCCXXIX. For the painting on the frame and for general resemblance, compare No. 32 with the *anconetta* from the Cathedral in Perugia shown at the Mostra d'antica arte umbra, 1907. Another example of our relief in Reggio d' Emilia is reproduced by A. Balletti: Transizioni e filtrazioni d'arte, in Rassegna d'Arte, 1908, VIII, p. 35.

VERROCCHIO. ANDREA DI MICHELE DI FRANCESCO DEI CIONI, CALLED ANDREA DEL VERROCCHIO. GOLDSMITH, SCULPTOR, AND PAINTER. BORN IN FLORENCE, 1435. DIED IN VENICE, 1488. WORKED IN FLORENCE, AND IN VENICE (ABOUT 1481, 1485-88); ALSO FOR ROME AND PISTOIA.

— 33 MADONNA AND CHILD. Seated figure turned three-quarters to the right. The Madonna, wearing a light blue mantle lined with dark green over a red gown, her white head-cloth showing under the hood of the mantle, supports on her raised left knee the seated, nude Christ Child. His right foot rests lightly on the Virgin's right hand; with His right hand He blesses, and with His left clasps a yellow orb. The hair is painted yellow-brown; the flesh, a light red; the background, dark blue-green. The



NO. 33
MADONNA AND CHILD
BY ANDREA DEL VERROCCHIO

ITALIAN, EARLY RENAISSANCE

projecting halos and the mantle clasp are gilded. Slightly repainted in parts. In gilded frame of Renaissance design (somewhat restored). (Illustrated, page 33.)
High relief. Terracotta. Polychromed and gilded. Dimensions with frame: Height, 46½ inches; Width, 36½ inches.
Rogers Fund, 1909.

In Verrocchio's first manner, perhaps a little before 1470.

- J. Breck: Une "Madone" de Verrocchio, in Gazette des Beaux-Arts, Fourth period, 1910, IV., p. 271-274. (III.)
W. R. V.: Relief, etc. in Bulletin of the Metropolitan Museum of Art. Supplement, March, 1910, V., p. 32. (III.)

VERROCCHIO. WORKSHOP OF ANDREA DEL VERROCCHIO.
SECOND HALF OF XV CENTURY.

34 SAINT MARY MAGDALEN. The saint is kneeling, clothed in her long hair. A rope is knotted about her waist. There are indications that the hair was originally gilded and the flesh parts painted. The statuette is in poor condition. Both arms, the left leg and right foot have been destroyed. The hands were originally folded in prayer.

Statuette. Terracotta. Height, 20¾ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

A better preserved example is in the Kaiser Friedrich Museum, Berlin, where it has been ascribed to Verrocchio. Interesting to compare with this is a closely analogous kneeling Magdalen in the church of Santo Spirito, Siena, which was shown at the Exhibition of Sienese Art in 1904. It has been variously ascribed to Cozzarelli, Neroccio di Bartolomeo Landi, Francesco di Giorgio, and to Fra Ambrogio della Robbia, with whose *Presepio* in the same church it shows a marked similarity in style; the type is Florentine rather than Sienese, which would favor the attribution to Fra Ambrogio. A kneeling Magdalen similar to our statuette occurs in an early painting by Lorenzo di Credi, a pupil of Verrocchio, representing the Madonna and Saints, in the collection of Mr. John G. Johnson, Philadelphia, in a painting by the same master in the Berlin Museum, and in a painting by Francesco Botticini in the Louvre.

FLORENTINE SCHOOL

- G. de Nicola: Arte inedita in Siena e nel suo antico territorio, in *Vita d' Arte*, 1912.
- W. Bode and H. v. Tschudi: Beschreibung der Bildwerke der Christlichen Epoche. Königliche Museen zu Berlin, 1888. No. 94.
- W. Bode: Denkmäler der Renaissance-Sculptur Toscanas. Munich, 1892-1905, pl. CDLXI p. 148.
- A. Pératé and G. Brière: Collection Georges Hoentschel, 1908, I., p. 8-9, pl. XVII.



NO. 35

35 PUTTO. A reclining boy child supports himself by resting his right arm on a mound, as he turns to look up over his left shoulder; his left forearm crosses his breast. The base is curved. (Illustrated, page 35.)

Statuette. Bronze. Brown patina. Height, $7\frac{5}{8}$ inches. Length, $12\frac{3}{8}$ inches. Rogers Fund, 1909.

The pose of the figure recalls certain sketches of playing children in a drawing by Verrocchio now preserved in the Louvre. In the Kaiser Friedrich Museum, Berlin, there is a figure in

ITALIAN, EARLY RENAISSANCE

terracotta similar to ours, with a companion piece in a reversed pose, ascribed to Verrocchio.

W. Bode and H. v. Tschudi: Beschreibung der Bildwerke der Christlichen Epoche. Königliche Museen zu Berlin, 1888. Nos. 96, 97.

W. Bode: Denkmäler der Renaissance-Sculptur Toscanas. Munich, 1892-1905, pl. CDLXII, p. 148.

W. R. V.: Italian Renaissance Sculptures, in Bulletin of the Metropolitan Museum of Art, 1909, IV., p. 206-7. (Ill.)

J. Breck: La scultura italiana, in Rassegna d'Arte, 1910, X, No. 2, p. 19. (Frontispiece.)

UNKNOWN SCULPTOR. INFLUENCED BY BENEDETTO DA MAIANO (1442-1497.) LATE XV CENTURY.

35-A ANGEL WITH EMBLEMS OF THE PASSION. The angel, wearing a robe with wide collar, girdled at the breast and falling in loose folds over a second girdle at the waist, is represented advancing swiftly, the left arm raised, the right crossing the body, holding two emblems of the Passion of our Lord, a sponge attached to a staff and a spear. The angel's halo and wings are separately attached.

Statuette. Gilt bronze. Height, $5\frac{1}{8}$ inches. Purchase, 1912.

A companion piece is described below under No. 35-B. Both statuettes presumably formed part of the decoration of a reliquary. The influence of Benedetto da Maiano is manifested in the pose and treatment of the drapery.

J. B.: Renaissance Metalwork, in Bulletin of the Metropolitan Museum of Art, 1912, VII., p. 192. (Ill.)

35-B ANGEL WITH AN EMBLEM OF THE PASSION. Similar to the figure described above except that the pose is reversed, the right arm being raised and the left crossing the body. There are minor differences in the treatment of the drapery. The angel supports a small cross.

Statuette. Gilt bronze. Height, $4\frac{3}{4}$ inches. Purchase, 1912.

Companion piece No. 35-A.



NO. 36
THE ASSUMPTION OF THE VIRGIN
BY ANDREA DELLA ROBBIA

ITALIAN, EARLY RENAISSANCE

ANDREA DELLA ROBBIA. ANDREA DI MARCO DI SIMONE DELLA ROBBIA. BORN IN FLORENCE, 1435. DIED THERE, 1525. WORKED CHIEFLY IN FLORENCE FOR TUSCAN AND CENTRAL ITALIAN PATRONS.

S.
F. M. A.

36 THE ASSUMPTION OF THE VIRGIN. The central panel of this large altarpiece represents the seated Virgin, surrounded by a glory of cherubim, rising from a sarcophagus, filled with lilies, behind the four saints standing in the foreground. These saints, from left to right, are (1) S. Donato, Bishop of Arezzo, with mitre and crozier; (2) S. Francis, holding a cross in his right hand and with his left indicating the wound in his side; (3) S. Bernardino of Siena, distinguished by his attribute, a disk which he holds in his left hand, usually inscribed with the monogram of Christ, I H S, but in this instance clearly lettered V H S (perhaps referring to the Virgin as *Virgo Hominum Succursor*, although, if we accept the V as a Y the traditional interpretation may be preserved); (4) unidentified Franciscan saint, possibly S. Anthony of Padua, whose folded hands and rosary evince his humility and his adoration of the Virgin. Above these saints, at the right and left of the Virgin, are eight small angels blowing trumpets.

The relief is characterized by a greater use and variety of color than is common with Andrea. The figures, except in some details, are enameled white. The background is dark blue, a lighter shade being employed for the elliptical mandorla. The panels of the sarcophagus imitate green and red-violet marble and are ornamented with yellow rosettes. The leaves of the flowers are green; the clasp and knobs of the book and the lettering of the disk held by S. Bernardino, yellow. Details in the eyes and brows are also worked out in color. These colors are beneath the glaze and are permanent. Traces also remain of superficial coloring applied to the hair, wings, garments, and trumpets of the angels, upon the border of the Virgin's robe, upon the bishop's mitre, crozier, maniple, and the border of his vestments.

FLORENTINE SCHOOL

The altarpiece has suffered considerable injury. Surface abrasions of the enamel have been covered with smears of white lead. Some portions of the relief have been replaced with modern work. The Virgin's head and hands, the head of the second cherub from the top at her right, the three uncovered heads of the standing saints, part of the right foot of the bishop, and the feet of the two saints to the right, are quite modern. These restorations may be distinguished, apart from their lack of proportion and clumsy modeling, by the whiteness and hard brilliancy of the glaze. The central panel is surrounded by an elaborately ornamented frame. The base probably constituted the cornice of a predella. The pilasters are decorated with a graceful floral design in low relief; the two lower blocks of each pilaster do not exactly correspond. The architrave, made up of four blocks, is also ornamented. The cherub-frieze above, consisting of six pieces, ends abruptly at the sides without architectural framework; the seven cherub-heads project from a background of dark blue. The pupils of the eyes and the eyelashes were painted before firing; other details in the wings and hair were added later in red and brown paint, but remain only as traces. The tympanum, constructed of six pieces, contains two angels who hold the Virgin's crown. These figures are modeled in low relief and were originally painted in parts; the background is a dark blue, painted beneath the glaze. The halos of the cherubim and saints and probably other details as well were originally gilded. (Illustrated, page 37.)

Middle and low relief. Enameled terracotta. Gift of Henry G. Marquand, 1882.

Dimensions: Frame — Total height, $118\frac{1}{2}$ inches; width at center of architrave, 80 inches; greatest width, upper length of base, 88 inches. Central Panel — Height, $65\frac{3}{4}$ inches; width, $65\frac{7}{8}$ inches.

In his exhaustive studies of this altarpiece (see below) Prof. Allan Marquand has clearly established the authorship of Andrea

ITALIAN, EARLY RENAISSANCE

della Robbia and determined the date of production as not far removed from 1502. Prof. Marquand, moreover, has found analogies in several works by Andrea in Arezzo and La Verna which permit a more accurate reconstruction of the restored portions of this relief and consequently better appreciation of its original character. In this connection, compare the Virgin with the similar figure in an Assumption in the Cathedral at Arezzo. S. Bernardino in one of the altarpieces in the same chapel at Arezzo, while differing somewhat in pose, preserves the same type as in our relief. The S. Francis is almost identical with one at La Verna. The praying monk cannot be restored with the same security, but may be compared with two figures of a praying saint in the same Virgin chapel at Arezzo.

When purchased, our relief was said to have come from the private chapel of the Duke of Piombino. It was in Florence in the year 1830.

Cavallucci Les Della Robbia. Paris, 1884, p. 283, Cat.
and Molinier: No. 481.

Allan Marquand: Andrea della Robbia's Assumption of the
Virgin in the Metropolitan Museum, in
The American Journal of Archaeology, 1891,
VII., p. 422-431, pl. XXII, XXIII.

Id.: Della Robbins in America. Princeton, 1912,
p. 78-85. (Ill.)

Maud Cruttwell: Luca and Andrea della Robbia. London,
1902, p. 177.

S.
F.M.A. 37 HEAD OF A YOUTH, in a medallion. Head and part of the shoulders, turned three-quarters to the left. Flesh parts and hair in white, with details in the eyes and brows in violet-brown. Over a reddish violet tunic, he wears a light blue mantle, lined with green. Blue background. The medallion is surrounded by a wreath (concave) of pine cones and fruit, violet-brown and yellow against green foliage, finished on the outer edge by a bead moulding. (Illustrated, page 41.)

High relief. Enameled terracotta. Diameter (sight), 21½ inches. Rogers Fund, 1903.

Compare with this youthful portrait-head, possibly representing S. Ansano or some other boy saint, an analogous medallion



NO. 37
HEAD OF A YOUTH
BY ANDREA DELLA ROBBIA

ITALIAN, EARLY RENAISSANCE

in the collection of Prince Liechtenstein of Vienna, ascribed by Dr. Bode to Andrea della Robbia; and also with a very similar but earlier work by Luca della Robbia in the Berlin Museum (*Denkmäler der Renaissance-Sculptur Toscanas. Munich, 1892-1905*, pl. CCXIX). Another medallion with the head of a youth by Andrea della Robbia was in the Rodolphe Kann Collection, Paris. Compare also with a somewhat similar relief, a head of S. Ansano by Giovanni (?) della Robbia in the Oratorio of S. Ansano at Fiesole. The medallion, No. 37, was purchased at the Henry G. Marquand Sale in 1903, and was previously in the collection of Count G. Stroganoff, Rome.

A. Marquand: *Della Robbias in America*. Princeton, 1912, p. 89. (Ill.)

DELLA ROBBIA. WORKSHOP OF ANDREA DELLA ROBBIA. EARLY XVI CENTURY.

38 THE NATIVITY. Oblong panel. At the right of the Child who reclines on a bed of straw is the Virgin, kneeling, with her hands joined in a posture of adoration. At the left is S. Joseph, bending his right knee to the ground, holding a staff with both hands. Behind the Child are the heads of the ox and ass. At the extreme left of the composition is a palm tree; at the right, another tree; both are enameled yellow-green and a grayish-olive. These colors are repeated in the ground; the straw is yellow-green. The figures, the animals, the moulding on the sides and top of the panel are enameled white. The background is dark blue; the pupils of the eyes are black. The surface is somewhat chipped; part of the moulding on the left side is destroyed. Three holes are pierced along the top.

Low relief. Enameled terracotta. Height, 14 inches. Width, 19 $\frac{3}{4}$ inches. Depth, 1 $\frac{1}{2}$ inches, average.

From the predella of an altarpiece. The relief is not by Andrea himself, but was probably made in his atelier and for one of the altarpieces of his later period.

A. Marquand: *Della Robbias in America*. Princeton, 1912, p. 86. (Ill.)

FLORENTINE SCHOOL

DELLA ROBBIA. WORKSHOP OF ANDREA DELLA ROBBIA(?). FIRST THIRD OF XVI CENTURY.

39 BROTHER LEO. From a relief representing S. Francis receiving the stigmata. Kneeling, the companion of S. Francis, Brother Leo, turns his body to look up at the



NO. 40

marvelous vision of the Seraph bearing the crucifix. He raises his right hand to his head; his left rests upon his breast. He wears a light blue-gray frock girdled with a knotted cord; on his feet are dark brown sandals. The flesh parts are a warm white with details on the eyes and brows in blue; the lips are light red-violet, the hair, yellow: At the right, rising to the height of the figure, is a rocky hillside in shades of

ITALIAN, EARLY RENAISSANCE

green and greenish yellow with a large green tree, and a winding stream light yellow in color. In the foreground are two animals, a dark brown sheep and a yellow stag.

High relief. Enameled terracotta. Height, 16½ inches. Width, 14 inches.

A. Marquand: Della Robbias in America. Princeton, 1912, p. 153.

GIOVANNI DELLA ROBBIA. BORN IN FLORENCE, 1469. DIED THERE, 1529 (?). WORKED FOR TUSCAN, NORTH AND CENTRAL ITALIAN PATRONS.

— 40 KNEELING MADONNA. The Virgin kneels with her hands folded in adoration. She wears a white head-cloth, and a blue mantle, patterned with gold, over a red gown. Her brown hair, her face, hands, and gown are painted; other parts, enameled. (Illustrated, page 43.) Statuette. Terracotta. Enameled and painted. Height, 16½ inches. Rogers Fund, 1907.

Presumably an early work, under the influence of Andrea della Robbia. The pose of the Madonna suggests that the figure originally formed part of a Presepio group or of an Adoration of the Child. The Madonna is closely related in style to the Madonna in the lunette of the Lavabo in the Sacristy of S. Maria Novella, made by Giovanni della Robbia in 1497.

A. Marquand: Della Robbias in America. Princeton, 1912, p. 105, 106. (Ill.)

Bulletin of the Metropolitan Museum of Art, 1907, II, p. 157. (Ill.)

41 THE BOY SAINT JOHN. The head is held erect, the eyes looking to the front. The hair, painted a dark brown, is short and curly. He wears a goat-skin fastened on the right shoulder with a gilded clasp and a dark blue mantle drawn up in folds on the left shoulder. The mantle is enameled; the flesh parts and the goat-skin painted in natural colors.

Head and bust. Terracotta. Painted and enameled. Height, 14¾ inches. Lent by J. Pierpont Morgan, 1907.

FLORENTINE SCHOOL

For an interesting chapter on these portrait busts of children represented as the Boy Christ or as the youthful S. John Baptist, consult W. Bode: Florentine Sculptors of the Renaissance.

ADRIANO FIORENTINO. SCULPTOR AND MEDALIST.
DIED IN 1499. WORKED IN FLORENCE, NAPLES, (1483-95),
URBINO (1495), AND IN SAXONY AT THE COURT OF FREDERICK
THE WISE.



NO. 42

42 MEDAL OF ELISABETTA GONZAGA (d. 1528?).
Obverse. Bust portrait in profile to the right. She wears a low cut bodice and a necklace. Her hair, bound by a fillet, is confined by a coiffe and hangs down in a long queue. Legend in raised letters: ELISABET · GONZAGA · FELTRIA · DVCIS · VRBINI.

Reverse. A nude female reclining on the ground regards Fortune, or Opportunity, who escapes in the form of a head of hair, part of which remains in the woman's hand. Legend in raised letters: HOC · FVGIENTI · FORTVNAE · DICATIS. (Illustrated, page 45.)

Medal. Low relief. Lead. Diameter, $3\frac{1}{4}$ inches. Rogers Fund, 1911.

Elisabetta Gonzaga married in 1489 Guidobaldo da Montefeltro (d. 1508), Duke of Urbino, and died in 1528 (?). Famous

ITALIAN, EARLY RENAISSANCE

among the ladies of the Renaissance for her wide culture and lively spirit, she contributed materially to the brilliant life of the court of Urbino which Castiglione pictured in *Il Cortegiano*. The medal described above was executed, as we know from documentary evidence, in 1495, when Adriano Fiorentino stopped at Urbino on his way north after the conquest of Naples by Charles VIII. Besides the medal of Elisabetta, the sculptor executed presumably at the same time a medal of the sister-in-law of the Duchess, Emilia Pia, the wife of Antonio da Montefeltro, who died a little after 1509. The costume, arrangement of hair, and pose are nearly identical in these two medals, which are clearly by the same hand.

- C. von Fabriczy: Adriano Fiorentino, in *Jahrbuch der Königlich Preussischen Kunstsammlungen*, Berlin, 1903, XXIV, part I, p. 71-98.
Id. Italian Medals (English edition). London, 1904, p. 135, pl. XXVIII.
A. Armand: Les médailleurs italiens des quinzième et seizième siecles. Paris, 1883, p. 118, No. 54.
I. B. Supino: Il medagliere mediceo, etc. Florence, 1889, p. 233, No. 790.
Trésor de numismatique et de glyptique. Médailles coulées et cisélées en Italie, etc. Paris, 1836, part II, p. 21-22, pl. XXIV, No. 3.
J. B.: Renaissance Portrait Medals, in *Bulletin of the Metropolitan Museum of Art*, 1912, VII, p. 49-54 (III.).

UNKNOWN MEDALIST. (THE SO-CALLED "HOPE" MEDALIST?). SECOND HALF OF XV CENTURY — EARLY XVI CENTURY.

43 MEDAL OF MARSILIO FICINO (1433-1499).
Obverse. Bust portrait in profile to the left; he wears a berretto and a simple garment with low, standing collar; his face is wrinkled and his hair falls in long locks to the neck. Around the rim, in raised letters — MARSILIVS · FICINV · FLORENTINVS. (Small hole is pierced through the "v" of FICINV).

Reverse. In raised letters, horizontally across the middle of the field, the name: PLATONE. (Illustrated, page 47.)

FLORENTINE SCHOOL

Portrait medal. Low relief. Lead. Diameter, $2\frac{3}{8}$ inches.
Rogers Fund, 1911.

Marsilio Ficino, the Florentine philosopher and classical scholar, was a famous translator and commentator of Plato and the head of the Platonic Academy which flourished under the protection of the Medici.

This medal, which is known also in bronze, is by an anonymous Florentine medalist near to Niccolò Fiorentino (d. 1514) but more refined in style. Von Fabriczy suggests as a possible ascription, the so-called "Hope" medalist, the "médailleur à l'espérance" to whom Heiss and Armand ascribe a number of



NO. 43

medals dated 1489 or 1492 on which the figure of Hope is represented, sometimes in connection with Faith and Charity. (See L. Forrer: Biographical Dictionary of Medalists. London, 1904, II, p. 552-555.)

There are examples known of this medal with a different reverse, without legend, representing a woman standing, turned to the left, and holding a serpent.

- A. Armand: Les médailleurs italiens des quinzième et seizième siècles. Paris, 1883, 2nd ed., II, p. 49, No. 8.
- J. B.: Renaissance Portrait Medals, in Bulletin of the Metropolitan Museum of Art, 1912, VII, p. 49-54. (III.)
- A. Heiss: Les médailleurs de la renaissance. Florence et les Florentines. Paris, 1891, Part I, p. 145-147, pl. XVIII.
- I. B. Supino: Il medagliere mediceo, etc. Florence, 1899, p. 65, No. 143.
- C. von Fabriczy: Italian Medals (English edition). London, 1904, p. 130, pl. XXVII.

ITALIAN, EARLY RENAISSANCE

D. SCHOOL OF LUCCA

MATTEO CIVITALI. SCULPTOR AND ARCHITECT. BORN IN LUCCA, 1436. DIED IN LUCCA, 1501. WORKED CHIEFLY IN LUCCA; ALSO, FLORENCE (EARLY), PISA, AND GENOA.

^{S.}
P. M. A. 44 ANGEL OF THE ANNUNCIATION. A graceful figure bending forward as if swiftly advancing; the arms are folded across the breast; the head is held up and slightly inclined to the left. The angel wears a long tunic fastened at the shoulders and hanging in loose folds over a girdle; this tunic was originally painted a light blue and decorated with a formal trellis pattern in red and green. The long, rather close sleeves of the underdress are painted crimson; the flesh parts in natural colors, and the hair gilded.

The painted surface of the figure has been considerably injured in several places. The wings that balanced the forward inclination of the figure and the halo, indicated by openings in the figure, are missing. Parts of the base have been destroyed. (Illustrated, page 49.)

Statue. Terracotta. Polychromed and gilded. Height, 62½ inches. Hewitt Fund, 1911.

This figure formed part of a group of the Annunciation, probably arranged in a niche.

W. R. V.: A Terracotta Statue, etc. in Bulletin of Metropolitan Museum of Art, 1911, VI, p. 148, 151 (ill.).

CIVITALI. MANNER OF MATTEO CIVITALI. SECOND HALF OF XV CENTURY.

45 CHRIST IN THE TOMB. Half-figure, with arms folded, head bent down and turned in profile to the right. In a tabernacle frame (terracotta) with round arched opening. Middle relief. Stucco. Polychromed and gilded. Height, 11 inches. Width, 8 inches. Rogers Fund, 1908.



NO. 44
ANGEL OF THE ANNUNCIATION
BY MATTEO CIVITALI

ITALIAN, EARLY RENAISSANCE

E. SIENESE SCHOOL

GIOVANNI DI STEFANO SASSETA. SCULPTOR AND ARCHITECT. BORN IN SIENA. DIED ABOUT 1500. WORKED IN SIENA, AND IN URBINO ((?)-1477).

46 MADONNA AND CHILD. The Virgin, represented in half-figure, holds the nude Christ Child standing in front of her on a parapet to the right. With His right hand the Child gives a blessing; in His left He holds a little bird. The Madonna bends down her head tenderly to the Child. Originally painted.

Half relief. Composition material. Height, $28\frac{1}{4}$ inches. Width, $16\frac{1}{2}$ inches. Rogers Fund, 1909.

This is a repetition after the central motif of the Madonna relief in pietra calcaria at Urbino ascribed to Giovanni di Stefano by P. Schubring: Die Plastik Sienas in Quattrocento. Berlin, 1907, p. 136, 137.

UNKNOWN SCULPTOR. SIENESE (?) SCHOOL. ABOUT 1500.

47 CLEOPATRA. A standing nude figure, the right leg relaxed, the upper part of the body turned to the left. With her left hand she holds a serpent to her breast; her right arm, unbent, is held slightly away from the body. Her head is thrown backward in pain. The first and third fingers of the right hand have been destroyed.

Statuette. Reddish bronze with remains of black patina. Height, $10\frac{3}{8}$ inches. Rogers Fund, 1910.

A similar piece in 1910 was owned by a dealer in London. In the Kaiser Friedrich Museum, Berlin, is another example (without the fig leaf), lower part of right arm restored, reproduced in W. Bode-F. Knapp: Die italienischen Bronzen. Berlin, 1904, No. 246, attributed to Sienese (?) School, end of XV century. This statuette, together with one in the Museo del Castello, Milan (a figure having vine leaves about the loins) is reproduced by W. Bode: Italian Bronze Statuettes of the

SCHOOLS OF SIENA AND PADUA

Renaissance, 1908, II, plate CXLVII, attributed to Italian School, beginning of XVI century.

F. PADUAN SCHOOL

GIOVANNI DA PISA. MANNER OF GIOVANNI DA PISA.
MIDDLE OF XV CENTURY.

48 VIRGIN AND CHILD. The Madonna, a half-length figure, with face in profile to the right, her head crowned with a diadem, holds in both hands the naked Child. An oblong panel forms the lower part of the relief. Low relief, without background. Bronze. Brown and green patina with remains of gilding. Height, $3\frac{1}{2}$ inches. Width, $2\frac{1}{8}$ inches. Rogers Fund, 1909.

A more elaborate version of this relief, with background, a candelabrum on either side of the Virgin, scarf on parapet, is reproduced by W. Bode-F. Knapp: *Die italienischen Bronzen*. Berlin, 1904, No. 671. Examples are in the Museo Nazionale, Florence, Cat. No. 395; the Salting Bequest, No. 3332, Victoria and Albert Museum; and in other collections. On a small bowl of Gubbio manufacture, dated 1535, and probably by Maestro Prestino, in the Metropolitan Museum (Cat. of Ceramics, No. 2119) the same group is found in relief and glazed. Another similar bowl is in the collection of Mr. Frank L. Babbott, Brooklyn.

E. Molinier: *Les bronzes de la renaissance. I. Les plaquettes*. Paris, 1886, No. 367. (Ill.)

W. R. V.: Italian Renaissance Sculpture, in *Bulletin of the Metropolitan Museum of Art*, 1910, V, p. 18. (Ill.)

UNKNOWN SCULPTOR. THIRD QUARTER XV CENTURY.

49 MADONNA AND CHILD WITH ANGELS. The Madonna is seated, turned to the right, and holds on her left knee the standing Child. Her robe and mantle are of gold patterned with black. On either side stand two angels with their arms folded in adoration. Behind this group a room is represented in perspective; two angels look through

ITALIAN, EARLY RENAISSANCE

the side windows. An elaborate tabernacle frame, also in relief, encloses this scene. In the upper corners are figured the Virgin and the Archangel Gabriel. The colors are bluish green and gold. A crack extends diagonally across the relief. The relief is enclosed in a wooden shrine with painted doors. On the left, inside, is represented S. Catherine dressed in brown and brownish green and holding the symbol of her martyrdom; on the right, S. Francis, right hand raised as he points to the wound in his side. Both figures stand in niches painted red. On the outside, two *putti* are represented, one seated and one standing, in an arcade seen in perspective from below. They hold shields with coats of arms. Below these *putti*, two medallions imitating porphyry.

Low relief. Stucco. Polychromed and gilded. Height, $30\frac{1}{4}$ inches. Width, 18 inches. Width, with doors open, $31\frac{1}{2}$ inches. Rogers Fund, 1907.

L. M. P.: Four Renaissance Objects, in Bulletin of the Metropolitan Museum of Art, 1907, II, p. 109. (Ill.)

RICCIO. ANDREA BRIOSCO, OR BRIOSCHI, CALLED RICCIO. SCULPTOR IN BRONZE, GOLDSMITH, MEDALIST, AND ARCHITECT. BORN, 1470. DIED, 1532. WORKED IN PADUA.

— 50 THE GLORIFICATION OF A HERO. A naked youth stands on a platform, resting his left hand on a horn of plenty; beneath his right hand is a vase holding laurel branches, from which curls a snake. At the left stands the Goddess of Victory, naked, with wings outspread, her left hand on his shoulder. At the extreme left are two female figures dressed in short chitons, with helmets on their heads; one holds a laurel branch, the other a shield and a standard. On the ground beside them is a vase with a snake. At the right of the central figure two men are sacrificing an ox. Behind this group are two youthful figures making music, and an aged man holding an olive branch. Background of trees and architecture. (Illustrated, page 53.)

PADUAN SCHOOL

Low-middle relief. Bronze. Dark brown patina. Height, 3 inches. Width, 4 $\frac{1}{8}$ inches. Rogers Fund, 1909.

Inspired by an antique sarcophagus relief (*Trésor de numismatique et de glyptique, recueil général des bas-relief, II, plate VI, No. 4.*).

Reproduced in W. Bode-F. Knapp: *Die italienischen Bronzen*, No. 701. Other examples in the collections of M. Gustave Dreyfus, and M. Paul Garnier; the Salting Bequest (No. 3316), Victoria and Albert Museum; and in many other museums.

E. Molinier: *Les bronzes de la renaissance*, I, *Les plaquettes*. Paris, 1886, No. 233.

W. R. V.: *Italian Renaissance Sculpture*, in *Bulletin of the Metropolitan Museum of Art*, 1910, V, No. 1, p. 19. (Ill.)



NO. 50

RICCIO. WORKSHOP OF ANDREA BRIOSCO, OR BRIOSCHI, CALLED RICCIO. EARLY XVI CENTURY.

51 SEATED BOY. With his bare legs crossed and resting his arms on his knees, a seated boy holds with both hands a small wooden bucket against his breast. He wears a short garment, open on the right shoulder.

Statuette. Bronze. Brown patina. Height, 4 $\frac{1}{8}$ inches. Gift of J. and S. Goldschmidt, 1911.

Another example of this statuette, which probably served as an ink well, is in the collection of Mr. J. Pierpont Morgan. The piece is included in several other collections. An example at Oxford, Ashmolean Museum, Fortnum collection, is labeled

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Italian, XVI century; Dr. Bode describes this piece as Italian, beginning of XVI century.

W. Bode: *The Italian Bronze Statuettes of the Renaissance.* London, 1912, III, pl. CCXLIX.

52 SMALL LAMP. In the form of a horse's head, held by a naked dwarf to whose shoulders is attached a curving handle of twisted vine stems. A basin for the wick projects from the animal's open mouth. (Illustrated, page 55.)

Lamp. Bronze. Dark brown and black patina. Height, 3 inches. Length, $5\frac{1}{8}$ inches. Rogers Fund, 1911.

Other examples are in the Museo Nazionale, Florence; in the Museo Estense, Modena; and elsewhere.

W. Bode: *The Italian Bronze Statuettes of the Renaissance.* London, 1908, I, pl. XLVI.

53 SMALL LAMP. In the form of a crouching sphinx; projecting basin between the breasts; opening in the back covered by a fluted shell. The sphinx is represented as blowing the flame that rises before her. (Illustrated, page 55.)

Lamp. Bronze. Dark brown and black patina. Height, $4\frac{1}{8}$ inches. Length, $5\frac{1}{8}$ inches. Rogers Fund, 1911.

Other examples are in the Museo Nazionale, Florence; in the Museo Estense, Modena; in the Hofmuseum, Vienna, and elsewhere.

W. Bode: *The Italian Bronze Statuettes of the Renaissance.* London, 1908, I, pl. XLVI.

UNKNOWN SCULPTOR. ABOUT 1500.

54 PAPERWEIGHT. Two lizards facing in opposite directions, their tails interlaced. The base is oval in shape. Middle relief. Bronze. Dark green-brown patina. Length, $2\frac{1}{2}$ inches. Width, $2\frac{1}{4}$ inches. Thickness, $\frac{7}{16}$ inches. Rogers Fund, 1909.

W. R. V.: *Italian Renaissance Sculpture*, in *Bulletin of the Metropolitan Museum of Art*, 1910, V, p. 19. (Ill.)



NOS. 52, 53
TWO SMALL LAMPS
WORKSHOP OF RICCIO

ITALIAN, EARLY RENAISSANCE

MODERNO. A NORTH ITALIAN GOLDSMITH AND METAL WORKER WHO WORKED PRINCIPALLY IN PADUA AND PROBABLY ALSO IN ROME DURING THE LAST YEARS OF THE XV CENTURY AND IN THE FIRST YEARS OF THE XVI CENTURY.

55 PAX. The Madonna is represented in half figure, seated, facing slightly to the right, her head turned to the left, looking down on the Child on her knee, to whom she offers her breast. At the right, the head and bust of S. Joseph, who holds a small cross in his hand. In the tympanum of the tabernacle frame with ornate pilasters is represented God the Father, blessing with outstretched arms; at the left a cherub head. On the base of the frame a shield with the cipher s m.

Low middle relief. Bronze. Height, $4\frac{7}{16}$ inches. Width, $2\frac{3}{16}$ inches, including frame. Rogers Fund, 1908.

This relief of the Madonna, with some additions in the background and in a different frame without the pediment relief, is reproduced in W. Bode-F. Knapp: Die italienischen Bronzen (Kgl. Museen zu Berlin). Berlin, 1904, No. 735. See also E. Molinier: Les plaquettes, etc. Paris, 1886, No. 162.

56 PAX. PIETÀ. The body of Christ, seated on the tomb, is supported by S. John, standing at the right. The Virgin, at the left, raises His right arm, aided by a sorrowing child. Emotion is strongly marked on the faces of S. John and the Virgin. The ornamental frame is crowned by a balanced motive of curved torches sheathed in foliage.

Low middle relief. Bronze gilt. Height, $4\frac{1}{2}$ inches. Width, $3\frac{3}{16}$ inches. Rogers Fund, 1908.

Another example of this relief, without the frame, is reproduced by W. Bode-F. Knapp: Die italienischen Bronzen (Kgl. Museen zu Berlin). Berlin, 1904, No. 743. See also E. Molinier: Les plaquettes, etc. Paris, 1886, No. 176.

W. R. V.: Italian Renaissance Statuettes and Plaques, in Bulletin of the Metropolitan Museum, 1908, III, p. 231. (Ill.)

PADUAN SCHOOL

57 CACUS STEALING THE COWS OF HERCULES.
At the right Hercules lies asleep. At the left, standing in the entrance of a cave, Cacus drags at the tail of a cow. In the background, the head of a second cow, and a grove of trees.
Signed: · O · MODERNI · (Illustrated, page 57.)

Low relief. Bronze. Yellow-brown patina. Height, $2\frac{5}{8}$ inches.
Width, $2\frac{1}{8}$ inches. Rogers Fund, 1908

A similar relief is reproduced by W. Bode-F. Knapp: *Die italienischen Bronzen (Kgl. Museen zu Berlin)*. Berlin, 1904, No. 776. This and three others also reproduced, Nos. 733-5, form a set of the Adventures of Hercules. See also E.



NO. 57

Molinier, *Les plaquettes, etc.* Paris, 1886, No. 194. There are examples in numerous collections, for example, in the Museo Nazionale, Florence, and the Salting Bequest (No. 3278), in the Victoria and Albert Museum, London.

58 THE ADORATION OF THE KINGS. At the right the Madonna, holding the Child, sits in front of a thatched hut; behind her stand S. Joseph and a naked boy. At the left are the three Kings followed by their attendants. A long procession winds across the upper half of the relief which represents a rocky landscape. The plaque is unframed, the upper edge nicked.

ITALIAN, EARLY RENAISSANCE

Low relief. Bronze. Yellow brown patina. Height, $3\frac{3}{4}$ inches. Width, $2\frac{5}{8}$ inches. Rogers Fund, 1909.

An example of this relief in a tabernacle frame, is reproduced in W. Bode-F. Knapp: Die italienischen Bronzen, No. 737. See also E. Molinier: Les plaquettes etc., No. 168. Other examples are in public and private collections.

G. MANTUAN SCHOOL

UNKNOWN MASTER, POSSIBLY L'ANTICO. PIER JACOPO ILARIO (OR ALARI) BONACOLSI, CALLED L'ANTICO. MEDALIST, GOLDSMITH, AND SCULPTOR. BORN ABOUT 1460. DIED, 1528. WORKED IN MANTUA.

59 CROUCHING VENUS WITH CUPID. The Goddess bends her right knee to the ground; her body is turned as she looks over her right shoulder at the little Cupid who stands behind her with wide spread legs, his arms raised to embrace her. In her right hand Venus holds the end of a dolphin's tail or possibly a flower. (Illustrated, page 59.) Statuette group. Bronze. Black patina. Height, $16\frac{7}{8}$ inches (with base). Width, $9\frac{1}{8}$ inches (at base). Height (of base), $5\frac{1}{4}$ inches. Rogers Fund, 1909.

This is a free reproduction of the type ascribed to the sculptor Doidalses (original supposed to have been in the Temple of Jupiter at Rome), and known to us through several antique copies (one in the Metropolitan Museum), differing in some particulars, but retaining the same motive and general details. The bronze, No. 59, has close analogies with two antique groups; one at Naples, in which the pose of the Goddess' arms is the same; and the other mentioned by Cavaceppi and said to be in a private collection in England, in which Cupid is represented embracing Venus, as in this bronze. The base, decorated with garlands and trophies, is the invention of the Renaissance sculptor, but may not have been made for this group. A similar Renaissance bronze is in the Salting Collection (No. 2507), Victoria and Albert Museum. Another, with the arms differently posed, in the Museo Nazionale, Naples, is described as after an original by L'Antico and reproduced by Dr. Bode in Italian Bronze Statuettes of

SCHOOLS OF MANTUA AND VICENZA

the Renaissance, London, 1912, III, pl. CCXXXVI, p. 17, 18. Dr. H. J. Hermann, however, ascribes this bronze in Naples, despite its inferior quality, to L'Antico. See his excellent article on this artist in *Jahrbuch der Kunst-historischen Sammlungen*, 1909-1910, XXVIII, p. 201-288. A group in enameled terracotta from the della Robbia atelier is in a private collection, New York.



NO. 59

W. R. V.: Italian Renaissance Sculpture, in *Bulletin of the Metropolitan Museum*, 1910, V, p. 18.

B. Cavaceppi: *Raccolta d'antiche statue, etc.* Rome, 1768-72.

H. SCHOOL OF VICENZA

VALERIO BELLI, CALLED VICENTINO. SCULPTOR IN CRYSTAL AND PRECIOUS STONES, AND MEDALIST. BORN IN VICENZA ABOUT 1468. DIED THERE, 1546. WORKED CHIEFLY IN VICENZA.

ITALIAN, EARLY RENAISSANCE

60 PAX. In a gilt bronze tabernacle frame, oval relief in silver of the Entombment. The seated body of Christ is supported on the sarcophagus by a man standing at the right; at the left the Virgin kneels, raising His right hand to her lips. In the background, mourning women and men. Two angels flying above hold the crown of thorns.

In the space below the tomb is an inscription on a tablet: HVIVS IIVORE | SANAIT SVMVS. The spaces between the relief and the frame are filled with niello work on silver. In the tympanum is a relief in silver repoussé, by a later and inferior hand, representing Saint John the Baptist standing, with a cross in his hand, between crudely conventional trees in a mountainous landscape.

Low relief. Silver and gilt bronze. Dimensions of frame: Height, $5\frac{1}{2}$ inches; Width, $4\frac{5}{8}$ inches. Dimensions of oval relief (sight measure): Height, $3\frac{1}{2}$ inches; Width, $2\frac{9}{16}$ inches. Dimensions of tympanum relief (sight measure): Height, $1\frac{1}{8}$ inches; Width, $2\frac{5}{8}$ inches. Rogers Fund, 1908.

An example of the oval relief, without frame, in the Berlin Museum, reproduced by W. Bode-F. Knapp: Die italienischen Bronzen, No. 1109 has on the reverse a representation of the Crucifixion; see also No. 1108.

I. SCHOOL OF THE EMILIA

UNKNOWN SCULPTOR. PROBABLY OF THE FERRARESE SCHOOL. ABOUT THE THIRD QUARTER OF THE XV CENTURY.

61 CRUCIFIX. The Christ is nude except for a loin-cloth fastened on His left side. The head, crowned with thorns, is inclined forward over the right breast. The right foot is crossed over the left. On the head of the cross is a tablet inscribed I N R I. The cross, as well as the figure, is marble. The sculpture is archaic in style, but vigorous and dramatic.

High relief. Marble. Height of cross, 48 inches. Width of cross, $24\frac{1}{2}$ inches. Gift of George Blumenthal, 1911.

SCHOOLS OF THE EMILIA AND LOMBARDY

The attribution of this Crucifix to the Ferrarese school is made on the authority of Dr. Bode.

J. LOMBARD SCHOOL

AMADEO. STYLE OF GIOVANNI ANTONIO AMADEO (1447-1522). LATE XV CENTURY.

63 FRANCESCO SFORZA (1401-1466), Duke of Milan. Tondo; bust portrait representing the Duke in profile to the left, bare-headed, wearing armor. The legend is inscribed: F . SF . D . | . M . Q ARTVS.

Middle relief. Marble. Diameter, 19 $\frac{1}{2}$ inches. Rogers Fund, 1911. From the Oscar Hainauer Collection.

Similar portrait medallions were used (particularly in the north of Italy) for the ornamentation of doorways or other architectural features. The Certosa at Pavia affords an excellent illustration; the medallions of Francesco Sforza on the doorway from the church to the old sacristy and on the entrance to the small cloister should be noted.

W. Bode Die Sammlung Oscar Hainauer. Berlin, 1897.
and others: The Collection of Oscar Hainauer. London, 1906.
In one volume, p. 12, 13, 18. (Ill.)

ANTONIO DELLA PORTA, CALLED TAMAGNINI. DIED AFTER 1513. WORKED AT PAVIA (-1491-, 1513), GENOA, BRESCIA (1499-1500).

64 ACELLINO DI MELIADUCE SALVAGO. Tondo; bust portrait, in profile to the left. Simple costume; doublet with low, standing collar; berretto. The rim of the medallion is ornamented with the guilloche pattern. The lower part of the relief has been restored. At the right and left of the head are the initials P P (Pater Patriae). Around the rim is the inscription: ACCELLINVS CER(IVS). The letters enclosed in the brackets are incorrectly restored; the word should be CERNITVR.

Middle relief. Marble. Diameter, 17 $\frac{7}{8}$ inches. Rogers Fund,

ITALIAN, EARLY RENAISSANCE

1911. From the Sante Varni Collection, Genoa (ascribed to Matteo Civitali). From the Oscar Hainauer Collection.

Acellino Salvago, Genoese banker and statesman, died shortly before 1506. During his long life he held numerous public offices and three times was sent on diplomatic missions to the courts of Milan and Naples. Through his connection with the famous Bank of S. George and the Society of S. John the Baptist of the Cathedral, he was able to give considerable patronage to the arts of sculpture and architecture.

In the Kaiser Friedrich Museum, Berlin, there is a marble bust signed by Tamagnini and dated 1500, which represents the Genoese banker at about the same age as in our relief. This bust was formerly in the possession of the Empress Frederick at Friedrichshof.

W. Bode: Die Sammlung Oscar Hainauer. Berlin, 1897.
and others: The Collection of Oscar Hainauer. London, 1906.

In one volume. p. 13. (III.)

Carl Justi: Miscellaneen aus drei Jahrhunderten spanischen Kunstlebens. Berlin, 1908, I, p. 143-146.

W. Suida: Genua. Leipzig, 1906, p. 64.

K. VENETIAN SCHOOL

GERARDO DI MAINARDO. DIED IN VENICE, 1422.
WORKED IN VENICE, AND PROBABLY ELSEWHERE IN THE NORTH OF ITALY.

65 SAINT PETER, SAINT PAUL, AND SAINT JOHN BAPTIST WITH DONORS. Over a red tunic S. Peter wears a gilded mantle, lined with brown; his short curly hair is a bluish-black. He holds against his side a book in his left hand and a cord from which hang two large keys; his right hand is raised in benediction. At the left is S. John the Baptist, at the right, S. Paul; both figures are somewhat smaller in size than S. Peter. S. John wears a green mantle over a brown goat-skin, and holds in his left hand a red scroll lettered in black, to which he points with his right hand. S. Paul, his yellow tunic partly covered by a red mantle, holds in his left hand a red and gold book, and in his right, a large sword, brown, with a gilded hilt. The halos of the three saints are



NO. 65
SS. PETER, PAUL, AND JOHN THE BAPTIST
BY GERARDO DI MAINARDO

ITALIAN, EARLY RENAISSANCE

gilded and in relief; the background is light blue. Kneeling at the feet of S. John and S. Paul are small figures of the two donors, a bearded man and his wife. In a medallion at the peak of the gabled frame the Virgin is represented in half-figure, holding the nude Child on her right arm; her garments are gilded. The ornate frame-work is painted red and gilded. The sculpture is well preserved and still retains much of the original gilding and polychromy. On the side of the relief at the right is the following Italian inscription:

MCCC|C · VIII| · A DI · X · | DOTV|BRIΟ · | S · GIRAR|
DO · TA|IAPIER|A · FEXE · QV|ESTO | ALTAR| · D · MIS|ER · S · P|
IERO · A R|EVER|ENTIA| · D · MI · S · | · DOME|NEDIO | E · D ·
MA|DONA · | · S̄NTA · | · MARIA · | · E DE T|VTA LA · | CORTE · |
· CELES|TIAL | AMEN · |

Translated, this reads: On the tenth day of October, 1408, ser Gerardo taiapiera (stone carver) made this altar to messer Saint Peter in reverence of messer Saint Lord God and of madonna Saint Mary and of all the Celestial Court. Amen. (Illustrated, page 63.)

Low relief. Stone. Polychromed and gilded. Height, 67 inches. Width, 40 inches. Depth, 4½ inches. Hewitt Fund, 1911.

The altarpiece came originally from a church in Venice. Gerardo di Mainardo (*Gerardus tagliapietra q. m. ser Mainardi de confinio S. Benedicti, Ser Gerardus Tagliapietra condam ser Maynardi de Confinio Sancti Benedicti, Girardo Taiapiera de la contrada de San Benedetto*, as he is variously named in several documents published by Paoletti), left six gold ducats to his parish church of San Benedetto in a will made in 1411 on condition that masses should be celebrated weekly on Fridays at the altar of S. Peter. The presumption may reasonably be entertained that the "altar di miser S. Piero," mentioned in the inscription on the Museum's relief is one and the same with the altar favored in the testament. This and other evidence make almost certain the identification of "ser Girardo taiapiera" with Gerardo di Mainardo, a Venetian sculptor prominent in the Arte dei tagliapietra (guild of stone-carvers), and one, it would appear, of considerable importance, but of whose work nothing is known today if we except the present example.

V E N E T I A N S C H O O L

- J. Breck: Una scultura ascritta a Gerardo di Mainardo, in L'Arte, 1912, XV, No. 3.
- J. B.: An Altar Relief, etc., in Bulletin of Metropolitan Museum of Art, 1911, VI, p. 193-94.
- Paoletti: L'architettura e la scultura del Rinascimento in Venezia. Venice, 1893. (Miscellanea di documenti.)

UNKNOWN SCULPTOR. SECOND HALF OF XV CENTURY.

66 ALTAR-SHRINE WITH PAINTED DOORS: MADONNA AND SAINTS. Central part: in an ornate architectural setting of wood, carved in openwork and gilded, with pinnacles, foliage scrolls containing small figures, and other characteristic devices of the florid Gothic carving of the Venetian School, the Madonna is represented seated on a low throne with her hands clasped in adoration of the sleeping Christ Child reclining in her lap; the figures are painted and gilded. On the inner side of the doors of the shrine which encloses this central part four saints are painted; on the left, in the upper compartment, S. Jerome; in the lower, S. Sebastian; on the right, in the upper compartment, S. Louis of Toulouse, in the lower, S. Roch. The paintings, on a gold ground, recall the manner of Alvise Vivarini.

Middle relief without background (Virgin). Wood. Painted and gilded. Height of Virgin, $18\frac{3}{4}$ inches. Height of shrine, $49\frac{1}{4}$ inches. Width of shrine (doors open), $56\frac{1}{2}$ inches. Depth, 9 inches. Width of shrine (doors closed), $28\frac{1}{2}$ inches. Depth, $10\frac{3}{8}$ inches. Rogers Fund, 1908.

The Virgin adoring the sleeping Child who lies on her knees was a motive particularly popular in the third quarter of the fifteenth century. It seems to have been introduced among the first by Antonio and Bartolomeo Vivarini in their polyptych dated 1450 in the gallery (No. 205) at Bologna. Laudedeo Testi instances, however, two slightly earlier pictures. Somewhat later in date, but probably in the decade 1450-60, is an early work by Giovanni Bellini in the Accademia (No. 591) at Venice representing the Madonna with the Child asleep in her lap. The motive is found again in the polyptych dated 1464 by

ITALIAN, EARLY RENAISSANCE

Bartolomeo Vivarini in the gallery (No. 615) at Venice, and in another work dated 1467 by the same master in the Museum (No. 83906 Inv.) at Naples. Compare also with a triptych by Quirizio da Murano in the Museo Civico at Venice, and with the early polyptych dated 1475 by Alvise Vivarini at Montefiorentino. For an early instance of this motive in sculpture, see the large ancona by Michele Giambono and Paolo di Amadeo at S. Daniele del Friuli, dating 1440-41. Compare also with the ancona, dated 1470, by Bartolomeo Giolfino of Verona now in the Royal Gallery at Venice.

G. Fogolari: L'Ancona dei Querini Stampalia in Venezia, in *Bollettino d'Arte*, Rome, 1909, III, p. 387-398.

L. Testi: Michele Giambono, in *Rassegna d'Arte*, Milan, 1911, XI, p. 93-94.

L. M. P.: A Tabernacle of the Muranese School, in *Bulletin of the Metropolitan Museum of Art*, 1908, III, p. 72. (Ill.)

RIZZO. MANNER OF ANTONIO RIZZO. ABOUT 1480.

67 ADAM. The figure represents a nude man, standing with his left arm outstretched, holding an apple in his hand, his head turned to the right. His right leg is relaxed, and his right arm hangs naturally at his side.

Statuette. Bronze. Black patina. Height, $5\frac{1}{2}$ inches. Rogers Fund, 1908.

Analogous bronzes attributed to a Venetian master, XV century, in the Hof Museum, Vienna, and collection of the Comtesse de Bearn, Paris, are reproduced by W. Bode: *The Italian Bronze Statuettes of the Renaissance*, 1908, I, plate LXXV. It is possible that these three bronzes are studies for Rizzo's famous statue of Adam on the interior of the Porta della Carta of the Doge's Palace, Venice.

T. von Schlosser: *Werke der Kleinplastik in der Sculpturensammlung*. Vienna, 1910, I, plate III, No. 2. The author disagrees with Dr. Bode's ascription, preferring to assign the work to an anonymous Paduan master.

W. R. V.: Italian Renaissance Statuettes and Plaques, in *Bulletin of the Metropolitan Museum of Art*, 1908, III, p. 229 (ill.) and 230.

VENETIAN SCHOOL

LOMBARDO. PIETRO DI MARTINO DA CARONA, CALLED PIETRO LOMBARDO. SCULPTOR AND ARCHITECT. DIED 1515. WORKED PRINCIPALLY AT VENICE (FROM ABOUT 1462); BUT ALSO AT COMO AND FAENZA (BOTH EARLY) AND AT RAVENNA (1482-83), TREVISO (1485), AND MANTUA (1495-97).

— 68 PORTRAIT OF A YOUTH. Head and bust, in pro-



no. 68

file to the left. The young man wears a berretto on his slightly curly hair, and is dressed in doublet and light, sleeveless tunic with embroidered bands at the neck and on the shoulders. An inscription at the bottom of the panel gives the age of the sitter: • XIX • ETATIS • ANNO • The exquisitely modeled relief is in perfect condition; the white marble has taken on a mellow patina. (Illustrated, page 67.)

Low relief. Marble. Height, 17½ inches. Width, 9 inches.
Hewitt Fund, 1911.

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Probably executed about 1490-1500. The attribution has been made by Dr. Bode

J. B.: Italian Sculpture, in Bulletin of the Metropolitan Museum of Art, 1911, VI, 11, p. 232, 243. (III.)

L. NORTH ITALIAN SCHOOL

UNKNOWN SCULPTOR. XV CENTURY.

69 MADONNA AND CHILD. Wearing a heavy mantle that is drawn up on her head, the Virgin supports on her left arm the Christ Child, who holds an orb in His left hand. A console with shell and foliage motives supports the figures. Middle relief without background. Yellow bronze, with traces of gilding. Height, $5\frac{1}{8}$ inches. Width, 2 inches. Rogers Fund, 1910.

A like piece is in the Berlin Museum.

W. Bode-F. Knapp: Die italienischen Bronzen (Kgl. Museen zu Berlin). Berlin, 1904, Plate XXXVII, No. 479.

UNKNOWN SCULPTOR. ABOUT 1500.

70 HEAD OF A MAN. In profile to the left. The hair is treated in the antique manner, with long, separate locks brushed forward toward the face.

Middle relief. Stone. Height, $20\frac{3}{4}$ inches. Width, $18\frac{1}{4}$ inches. Rogers Fund, 1909.

This piece is said to have come from the façade of a palace in Perugia, where it was purchased.

M. ROMAN SCHOOL

UNKNOWN SCULPTOR. PROBABLY OF ROMAN SCHOOL. SECOND HALF OF XV CENTURY (POSSIBLY 1470-80).

71 TEMPERANCE. Standing figure, head turned to the right, with right leg relaxed. From a ewer held in front

ROMAN SCHOOL

of her breast in her right hand, she pours a stream of water into a cup held against her side in her left hand. Over a tunic falling in long straight folds, she wears a light mantle widely open at the shoulders; the bending of the right knee is emphasized by the folds of the mantle. The hair is neatly rolled back from the rounded oval of the face; in the center, above the forehead, two small upstanding curls.

Statue. Marble. Height, $42\frac{3}{8}$ inches. Rogers Fund, 1907.

In pose and general arrangement of draperies, although not in style, our statue shows close analogies with the figure of Temperance on the Triumphal Arch of Alfonso I at Naples. On this monument worked Isia and Antonio Pisani, Domenico Gagini, Pietro da Milano, Andrea dall' Aquila, Francesco Laurana and Paolo Romano with their assistants and pupils; but recent endeavors to disengage the work of each individual sculptor from the rest have been far from successful and much remains uncertain. Our sculptor may have worked in Naples with Isia da Pisa or Paolo Romano (Paolo di Mariano) with whom he has something in common, and returning to Rome, have come later under the influence of Bregno and Mino da Fiesole. In this connection it would be interesting to know more of the problematic Paolo de Urbe (Romano), if indeed he exists as a separate personality distinct from Paolo di Mariano.

GIOVANNI DALMATA. GIOVANNI DUKNOWICH DI TRAÙ, CALLED GIOVANNI DALMATA. BORN IN TRAÙ IN DALMATIA ABOUT 1445. DIED PROBABLY SOON AFTER 1509. WORKED PRINCIPALLY IN ROME; ALSO, IN HUNGARY ABOUT 1491; PROBABLY IN VENICE, ABOUT 1498; AND IN ANCONA, 1509.

72 FRIEZE WITH THE BORGIA COAT OF ARMS. This frieze, presumably from a mantelpiece, is divided horizontally into two equal parts, the lower, or architrave, consisting of mouldings ornamented with beading and a modification of the egg and dart pattern. In the center, projecting above the line of the architrave, is a shield with the Borgia coat of arms attached by ribbons on either side. In the upper part, or frieze proper, are the busts, placed at equal

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intervals, of five *putti*, young children with curly hair bound by fillets. Between these *putti* are suspended garlands of fruit and flowers attached by waving ribbons. Four small medallions with formal ornament add a further enrichment. Low relief. Marble. Length, $96\frac{1}{2}$ inches. Width, $16\frac{1}{8}$ inches. Purchase, 1912.

This attribution is made on the authority of Dr. Bode.

ANDREA BREGNO DA MILANO, OR PROPERLY, DA OSTENO. BORN IN OSTENO, 1421. DIED IN ROME, 1506. WORKED CHIEFLY IN ROME AFTER ABOUT 1460.

— 73 SAINT ANDREW, APOSTLE. Standing, with the left knee bent, the saint holds a book with ornamented cover in his right hand, while with his left hand he supports a cross resting against his upper left arm. He is bearded and has long curly hair. He wears sandals, a tunic with sleeves, and a mantle which is draped over his right shoulder, drawn across the front of his body, and the gathered folds held in place by his right hand. Behind the figure is a shallow, shell-capped niche, completed by an egg and dart moulding, and in the spandrels, medallions with ribbons. At the sides of the niche are pilasters ornamented with arabesque designs.

High relief. Marble. Height, $47\frac{1}{8}$ inches. Width (with pilasters), $31\frac{3}{4}$ inches. Width of niche, $20\frac{5}{8}$ inches. Lent by J. Pierpont Morgan, 1908.

From an altar, dated 1491, originally in the ancient basilica of S. Peter's (S. Pietro in Vaticano), at Rome.

During the demolition, long continued, of the old basilica of S. Peter's, monuments were not only dismantled, but in many instances removed from Rome. Early in the seventeenth century, the Bishop of Bauco, Giovanni Battista Simoncelli, an apostolic protonotary and intimate of the household of Pope Paul V., obtained from the ancient basilica several sculptures and fragments of mosaics, which he used to embellish a chapel in the church of S. Pietro Hispano at Bauco, a small town now called Boville Ernica.

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Among these sculptures were two marble figures of S. Peter and S. Paul, standing in niches, which were placed at the entrance of the chapel where they may be seen to-day. The Apostles are certainly the work of Andrea Bregno himself, an ascription based on stylistic evidence and supported by their known provenance. For there can be no question that these two figures formed part of an altar originally standing at the left of the left side-entrance of the old Vatican basilica.

The demolition of this altar in 1606 was noted by Jacopo Grimaldi, the diligent chronicler of the work of destruction carried on by Paul V. From the description and drawing left by Grimaldi (see Codex Barberinus Lat. 2733 [formerly XXVI, 50] fol. 100), we learn that the altar consisted of a basement supporting a plinth with an inscription flanked by *stemme*, and above this, three Apostles, S. Peter, S. Paul, and S. Andrew, standing in niches separated by pilasters supporting a cornice ornamented with festoons and the heads of cherubim. The inscription gives us the name of the donor, Guillaume de Perrier and the date, 1491: *GVILLERMVS DE PERRIIS AVDITOR HOC ALTAR DEO ET SANCTIS APOSTOLIS DECIDAVIT ANNO D. MCCCCLXXXI.*

Guillaume de Perrier, Guillermo de Pereriis or Guglielmo de Pereris in Italian, a French prelate born in Aquitaine, gave several altars to Roman churches, three to S. Giovanni in Laterano in the years 1492 and 1493, one to S. Paolo Fuori le Mura in 1494, and one to S. Maria del Popolo in 1497; another must have existed in SS. Apostoli (two figures of Apostles in Stroganoff Collection), but its date cannot be determined with certainty. The earliest of these altars, however, is undoubtedly the one formerly in the old basilica of the Vatican. They all follow the same type and were executed by Bregno or his followers.

The provenance of the two figures at Boville Ernica has been described at some length because unquestionably the S. Andrew lent by Mr. Morgan, formed part originally of this Perrier altar demolished in 1606. The pose and drapery of S. Andrew are the same as in Grimaldi's drawing, and the niche exactly corresponds with those of the figures at Boville Ernica, with the added interest that the pilasters in Mr. Morgan's piece have been preserved.

For notes on the sculptures and other relics at Boville Ernica, with numerous illustrations, including one of Grimaldi's drawing, see the excellent article by Antonio Muñoz in the *Bullettino d'arte*, for May, 1911. A further note on the sculptures of

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the Perrier altar, including the S. Andrew in Mr. Morgan's collection, was published by Dr. Muñoz in the same periodical for June, 1912. See also J. B.: A Sculpture by Andrea Bregno, in Bulletin of the Metropolitan Museum, 1912, VII, p. 165-167.

BREGNO. WORKSHOP OF ANDREA BREGNO

73-A FRIEZE. In the centre, a medallion surrounded by a wreath; on either side, a cherub with extended wings, a smaller pair of wings folded over the breast. At the corners, similar heads.

Middle relief. Marble. Length, $50\frac{1}{4}$ inches. Height, $10\frac{1}{8}$ inches. Gift of Henry Walters, 1912.

N. SOUTH ITALIAN SCHOOL

LAURANA. FRANCESCO LAURANA. BORN IN DALMATIA ABOUT 1430. DIED IN FRANCE, PROBABLY IN 1502. WORKED IN THE SOUTH OF ITALY AND IN FRANCE.

73-B MASK OF A YOUNG WOMAN. The head is erect; the eyes, downcast; a small portion of the bust is indicated. The shoulders appear to be covered by a fine gauze under-vest, V-shaped at the throat. Except for a narrow band of hair, apparently covered by a veil, framing the oval of the face, the back of the head is not represented. The mask is roughly hollowed out in back. The extremity of the nose has been broken off and restored. Modern pedestal. Mask. Marble. Height of mask, $11\frac{1}{8}$ inches. Gift of J. Boehler, 1912.

Similar masks from the same atelier exist in the museums of Berlin, Villeneuve-les-Avignon, Aix-en-Provence, Puy-au-Velay, Bourges, Chambéry, in the Morel Collection, Carpentras, and in an English private collection. They were probably affixed to sepulchral figures or to busts sculptured in material other than marble, either for reasons of economy or for the effect of contrast.

F. Burger: Francesco Laurana, Strassburg, 1907.

IV
LATE RENAISSANCE PERIOD
XVI CENTURY

A. FLORENTINE SCHOOL

UNKNOWN SCULPTOR. ABOUT 1510.

74 THE VISITATION. Both figures are represented advancing. S. Elizabeth at the right, bending forward to embrace the Virgin, places her left hand on the Virgin's shoulder, her elbow held by the Virgin's right hand. Her left hand the Virgin rests on S. Elizabeth's shoulder. The Virgin wears a yellow-green head-cloth, a blue mantle, and a light red gown. S. Elizabeth's mantle is dark blue lined with yellow, her dress and head-cloth, blue-green. The base is an irregular semi-circle; at the back is a low parapet or wall, a few inches in height. This base is painted green. The group is only roughly worked in the back. The terracotta is in excellent condition; the original polychrome coloring is largely preserved.

Wall statuette group. Terracotta. Polychromed and gilded. Height, 20 inches. Hewitt Fund, 1911.

J. B.: Italian Sculpture, in Bulletin of the Metropolitan Museum of Art, 1911, VI, No. 11, p. 232. (Ill.)

BENVENUTO CELLINI. GOLDSMITH, MEDALIST, AND SCULPTOR. BORN IN FLORENCE, 1500. DIED THERE, 1572. WORKED PRINCIPALLY IN FLORENCE, ROME, AND PARIS.

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- 75 MEDAL OF CARDINAL PIETRO BEMBO (1470–1547.) *Obverse:* Bust in profile to the right, bare-headed, long beard, cardinal's costume; legend in relief: PETRI · BEMBI · CAR · *Reverse:* Pegasus flying, to the right. Without legend.

Medal in low relief. Bronze. Yellow-brown patina. Diameter, $2\frac{1}{4}$ inches. Rogers Fund, 1908.

In 1537, when on his way to the court of François I, Cellini stopped at Padua to make a study for the portrait medal of Pietro Bembo, which the future Cardinal, then at Padua, had commanded. At this time Bembo did not wear a long beard nor was he then Cardinal (not till 1539); furthermore, this medal was to have been *struck*, not cast, as is our medal described above. This latter is not, therefore, the medal mentioned by Cellini in his memoirs. But it may very well have been made by him some time later, with slight modifications, such as the beard and the addition of the Cardinal's title to the legend, from the earlier portrait study of 1537. This opinion, moreover, is supported by stylistic evidence.

J. B.: Renaissance Portrait Medals, in Bulletin of the Metropolitan Museum of Art, 1912, VII, p. 49, 54. (Ill.)

The following critics accept the ascription to Cellini.

- J. Friedlaender: Münzen und Medaillen des Benvenuto Cellini. Berlin, 1855, p. 6.
A. Durand: Médailles et jetons des numismates. Genoa, 1865, p. 16.
E. Plon: B. Cellini orfèvre, médailleur, etc. Paris, 1883, p. 328 ff.
A. Armand: Les médailleurs italiens, etc. Paris, 1883, I, p. 150.
A. Heiss: Les médailleurs de la renaissance, Vénise, etc. Paris, 1887, p. 196 ff. (But classes with anonymous medals of Bembo in later edition, although still inclined to believe in the authorship of Cellini.)
P. Rizzini: Illustrazione dei civici musei di Brescia. Brescia, 1892, p. 31.
E. Müntz: Histoire de l'art pendant la renaissance. Paris, 1895, III, p. 205, 283.
I. B. Supino: Il medagliere mediceo nel R. Museo Nazionale di Firenze. Florence, 1899, p. 101.

FLORENTINE SCHOOL

R. H. H. Cust: *Life of Benvenuto Cellini.* London, 1910, II, p. 489. ("May be reasonably attributed to Cellini.")

The following doubt more or less strongly the ascription to Cellini:

C. Milanesi: *I tratti dell' orificeria, etc.* Florence, 1857, p. 268.

G. Ciabatti: *Notizie ed osservazioni, etc., in Periodico di numismatica, etc.* Florence, 1868, I.

O. Bacci: *Vita di Benvenuto Cellini.* Florence, 1901, p. 184.

The latest contribution to the literature on this subject is the interesting article by L. Rizzoli: *Una medaglia del Bembo che non è opera di Benvenuto Cellini,* in *L'Arte*, Rome, 1905, VIII, p. 276-280. After a careful review of the material, the author ascribes this medal of Bembo, on no other evidence, however, than a stylistic comparison affords, to Danese Cattaneo (1513-73) a pupil of Sansovino, who worked in Venice, and particularly in Padua where he did a bust of Bembo among other works.

CELLINI. ATTRIBUTED TO BENVENUTO CELLINI.

75-A: THE BANQUET OF THE GODS. This relief, with the background cut away in parts, is attached to a rectangular panel of lapis lazuli inlaid in slate. At each of the four corners of the panel is a large cartouche ornamented with an oval carnelian. The scene represented is enclosed by an oval frame. The gods are grouped about a round table. In the middle of the foreground is Ganymede, a nude boy holding out a cup. At the right, seated and playing a lyre, is Apollo; beyond him, a group of five gods and goddesses. The central figure of this group is Jupiter, who leans across the table to receive the cup from Ganymede. At the left, in the foreground, is a seated goddess; then Hercules and Venus with Cupid playing at her feet, Mars, a male divinity, Minerva, and two embracing couples. The table is covered with a long cloth heavily fringed, and is set with various dishes and utensils. The foreground is minutely

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pitted to give a variety of texture. The figures at the ends and far side of the table are silhouetted against the blue background of lapis lazuli.

Middle relief. Repoussé. Gold. Mounted on lapis lazuli inlaid in slate, and ornamented with carnelian. Height of panel, $5\frac{1}{2}$ inches. Width, $9\frac{3}{4}$ inches. Purchase, 1912.

This plaque is one of a series of panels of which six are in the Kaiser Friedrich Museum, Berlin, one in the possession of the Emperor of Austria, and one in a Bavarian collection.

Among the few examples of goldsmith's work generally accepted as the work of Cellini are two embossed silver plaques in the Vatican Library, Rome, representing respectively The Combat of Perseus and Phineus, and Jupiter destroying the Giants. These plaques were copied with slight modifications by Wedgwood and Bentley among their earliest pieces, and appear in the first edition of their Catalogue, published in 1773. The plaques were oval, six by nine inches, in black basaltes, later in the jasper body. No reference is made in the Catalogue to the originals from which the reliefs were copied. Bracketed with these two plaques in Wedgwood and Bentley's Catalogue is a third oval plaque of the same dimensions and material, entitled The Feast of the Gods, and representing, with some unimportant variations, the same scene that is found on the Museum's plaque described above. Evidence of style, as well as other considerations, makes it probable that the original of this third plaque was by the same hand as the two silver reliefs in the Vatican. In this connection, note that a drawing attributed to Cellini and representing the Banquet of the Gods, is recorded by Eugène Plon (*Benvenuto Cellini*, 1883, p. 278) as existing in the collection of the Marquis de Vallori. The drawing is said to have close analogies in the attitudes, modeling, and contours of the figures with the representations of the gods in the Vatican plaques. The original of The Feast of the Gods copied by Wedgwood and Bentley may have been an embossed silver plaque similar to the two in the Vatican, or it may have been the gold relief in the Museum's possession, although this is perhaps less probable.

For an account of Cellini's method of working fine gold in hollow relief, sometimes cutting out the background in parts and attaching the relief to lapis lazuli, as was done for example with the Atlas made for Federigo Ginori, Cellini's own treatises

FLORENTINE SCHOOL

on Goldsmithing and Sculpture may be consulted. (Excellent English translation by C. R. Ashbee, 1898; chapter on Minuterie Work.)

J. B.: Renaissance Metalwork, in Bulletin of the Metropolitan Museum of Art, 1912, VII, p. 194. (Ill.)

UNKNOWN SCULPTOR. INFLUENCED BY MICHELANGELO BUONARROTI (1475-1564). MIDDLE OF XVI CENTURY.

76 A BISHOP (one of pair). Wearing a cope, mitre, and alb, the saint stands with left leg relaxed, knee thrown out, holding a book in his left hand against his breast.

Wall statuette, open in the back. Bronze. Dark brown patina, originally black. Height, 6½ inches. Rogers Fund, 1908.

77 A BISHOP (one of pair). The pose of this figure is the reverse of No. 76; the right leg is relaxed, and a book is held in the right hand at an angle to the body. The vestments are the same.

Wall statuette, open in the back. Bronze. Dark brown patina, originally black. Height, 6½ inches. Rogers Fund, 1908.

Analogous in style and pose is the statuette of Moses, similarly attributed, in the collection of Mr. J. Pierpont Morgan.

W. Bode: The Italian Bronze Statuettes of the Renaissance. London, 1908, II, Plate CXXXVIII.

W. R. V.: Italian Renaissance Statuettes and Plaques, in Bulletin of the Metropolitan Museum of Art, 1908, III., p. 230. (Ill.)

GIOVANNI BOLOGNA (JEHAN BOULONGNE). BORN IN DOUAI, 1524. DIED IN FLORENCE, 1608. STUDIED IN ANTWERP UNDER JACQUES DUBROEUCQ. WENT TO ITALY ABOUT 1554. WORKED IN ROME (1554(?)–56(?)), FLORENCE (1556(?)–1563, 1565, 1567–1608 [WITH INTERRUPTIONS]), BOLOGNA (1563–1567).

78 MODEL OF A FOUNTAIN. On a stepped platform is a structure having at each of the four corners a naked man

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kneeling on a dolphin and supporting a shell; on the long sides, small basins for water. Above, completing the superstructure, are two mermaids supporting a large flat basin. The figures, dolphins, and some other details are painted to imitate bronze; the rest represent various colored marbles. (Illustrated, page 79.)

In the round. Terracotta. Polychromed. Height, $18\frac{5}{8}$ inches. Width, $22\frac{5}{8}$ by 20 inches. Gift of J. Pierpont Morgan.

BOLOGNA. WORKSHOP OF GIOVANNI BOLOGNA.

79 KNEELING MAN. Naked, he crouches on irregular ground, his body bent forward, his left shoulder raised as he holds up his left hand as if to guard against a blow; he supports himself with his right arm, resting his hand on a hillock. Bearded, with long hair thrown back in locks from the low forehead. There are two large openings in the rocky base where another figure was attached.

Statuette. Bronze. Black patina. Height, 9 inches. Rogers Fund, 1909.

From a group after the so-called Rape of the Sabines, a sculpture in marble of heroic size in Florence by Giovanni Bologna. Reduced copies in bronze of this group exist in the Wallace Collection, London, and in the Louvre, Paris. In the South Kensington Museum, London, there is a model in red wax (No. 1092-1854) for the Rape of the Sabines; it is smaller in size than the bronze statuettes. A bronze group in the Museo Nazionale, Florence, is reproduced by Dr. Bode in the third volume of *The Italian Bronze Statuettes of the Renaissance* (1912), pl. CLXXXVI.

80 MERCURY. Naked, with wings on his feet and the winged helmet on his head, he stands poised on his left foot, his right leg raised, his right arm extended before him in a direction continued by the unbent left arm. In his right hand he holds a purse; in his left, the staff of a broken caduceus.

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Statuette. Bronze. Black patina. Height, 6½ inches. Rogers Fund, 1909.

Four statuettes by Giovanni Bologna, studies and smaller replicas of the large bronze Mercury (1564) in the Museo Nazionale at Florence are reproduced by W. Bode-F. Knapp: *Die italienischen Bronzen*, Nos. 287, 288, 289, 290, as in the Kaiser Friedrich Museum, Berlin.

Other examples are in the Museo Nazionale, Naples (see *Napoli nobilissima*, 1897, p. 20 f.); in the Museo Nazionale Florence; in the collection of O. Huldschinsky, Berlin, etc.



NO. 78

BOLOGNA. MANNER OF GIOVANNI BOLOGNA.

81 LUCRETIA. Nude woman standing, her left leg relaxed; with her right hand she plunges a sword into her body, her left hand held to her breast. Her head, with hair dressed in the antique fashion, is turned to the right and

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thrown back in agony. The figure, standing on a circular plinth, is mounted on a bronze pedestal of later date, having on the front in relief a coat of arms, and on the back in dotted outline the monogram I.H.S. with a cross above the H, and below three emblematic nails. The pedestal is mounted on a marble base.

Statuette. Bronze. Green patina with indications of original black lacquer. Total height, 9 inches. Height of figure with circular base, 5½ inches. Height and width of pedestal, 3½ inches by 2¼ inches. Rogers Fund, 1910.

UNKNOWN SCULPTOR. XVI CENTURY.

82 DOUBLE-TOOTHED COMB. THE STORY OF JOSEPH. The decoration consists of four scenes from the story of Joseph, arranged in panels and carved on both sides of the comb. The scenes are separated by pilasters, and are continued at the sides in the upper spaces; the lower side fields are filled with grotesque and foliated ornament. The episodes illustrated in the four reliefs are taken from the Book of Genesis, 42-45, in which chapters are related the coming of Joseph's brothers from Canaan into Egypt to buy food in the years of famine, Joseph's reception of his brothers, and their final reconciliation. The subject of the first relief is the measuring out of the corn and the filling of the sacks; of the second, the weighing of the purchase money which Joseph ordered on the departure of his brothers to be hidden in their sacks of corn. In the third scene, Joseph gives a steward his silver cup to be hidden in Benjamin's sack; and in the last, Joseph forgives and affectionately embraces his brothers.

Low relief. Ivory. Height, 4 $\frac{9}{16}$ inches. Width, 5 $\frac{1}{8}$ inches. Rogers Fund, 1911. From the Eugen Felix Collection.

A. von Eye Die Kunstsammlung von Eugen Felix, etc.
and P. E. Börner: Leipzig, 1880, page 99 and plate XXIV, 2.
J. B.: Ivories, in Bulletin of the Metropolitan
Museum of Art, 1911, VI, 165 (III.).

VENETIAN SCHOOL

B. VENETIAN SCHOOL

SANSOVINO. JACOPO TATTI, CALLED JACOPO SANSOVINO. SCULPTOR AND ARCHITECT. BORN IN FLORENCE, 1486. DIED IN VENICE, 1570. WORKED IN FLORENCE, ROME, VENICE.

83 MADONNA AND CHILD. The Madonna is seated and holds on her right knee the Child, who raises His hand in benediction. Her head is turned to the left, as if to look at one whom the Child is blessing. One end of the Virgin's mantle is loosely drawn up on her head; the sleeves of her gown are long and close-fitting.

Wall statuette. Bronze. Black patina. Height, 22 inches. Rogers Fund, 1910.



NO. 84

W. Bode: The Italian Bronze Statuettes of the Renaissance. London, 1912, pl. CLXXXIV.

J. B.: A Bronze Statuette, etc., in Bulletin of the Metropolitan Museum, 1910, V, No. 12, p. 288.

SANSOVINO. STYLE OF JACOPO SANSOVINO. XVI CENTURY.

84 DOOR KNOCKER. Two coiling serpents interlace their bodies, their heads projecting over a demon mask with goat's horns, behind which is the heavy contact iron. Above

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is an escutcheon and the piece of drapery or scarf attaching the knocker to the iron clamp which passes through the opened mouth of a grotesque mask. (Illustrated, page 81.)

High relief. Bronze. Black lacquer patina. Height of knocker, 14 inches. Width, 11 inches. Height of mask, 5½ inches. Width, 5¾ inches. Hewitt Fund, 1911.

In the Kaiser Friedrich Museum, Berlin, there is a knocker which differs only slightly from ours. This is tentatively ascribed by Dr. Bode to Jacopo Sansovino. "Certain specimens, such as the simple, large coil of serpents with the demon mask in the Simon cabinet of the Kaiser Friedrich Museum . . . can very well have been designed by Sansovino himself." Elsewhere Dr. Bode writes that on the removal of a knocker the flat mask through which the iron clamp passed "was generally separated from it, or altogether lost." The mask is missing in the Berlin example, and ours, although contemporary with the knocker and in the same style, may have belonged to another piece, as it is slightly different in patina and execution from the knocker itself.

W. Bode: *The Italian Bronze Statuettes of the Renaissance*. London, 1908, II, pl. CLXXII.

SANSOVINO. WORKSHOP OF JACOPO SANSOVINO. XVI CENTURY (1544).

85 MORTAR. Inverted bell shape, decorated with four oval cartouches enclosing reliefs, separated from each other by balanced arrangements of foliage, grotesque figures, and children. Below the reliefs is a band of acanthus leaves; above, an inscription in raised letters: ANNO · MDXLIV · MANNVS · CROCVLVS · AMERINV · FIERI · FECIT. The subjects of the figure reliefs are taken from the Trojan Cycle, or more particularly, from the history of Paris:

1. Eris, Goddess of Discord, appears uninvited at the marriage feast of Peleus and Thetis, bringing with her the Apple of Jealousy.
2. (On the opposite side of the mortar). The Judgment of Paris: Juno, Minerva, and Venus conducted by Mercury before the young shepherd.

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3. The Rape of Helen: Paris, carrying the wife of Menelaus in his arms, hastens to his ship.
4. The Sack of Troy: Cassandra(?), threatened by Ajax(?), kneels before an altar; the Wooden Horse is in the background.

Mortar. Bronze. Dark brown and black patina. Height, $14\frac{3}{4}$ inches. Diameter of base, $11\frac{1}{2}$ inches. Diameter of rim, 19 inches. Rogers Fund, 1910.

J. B.: A Bronze Mortar, in Bulletin of the Metropolitan Museum, 1910, V, No. 8, p. 190-1. (Ill.)

UNKNOWN SCULPTOR. SECOND HALF OF XVI CENTURY.

85-A MADONNA AND CHILD. Standing with the right leg bent, the Virgin supports on her left arm the nude Child, who gives a benediction with His right hand. A cherub serves as console for the figure. Pierced with three holes to permit the relief being attached as an ornament.

High relief, without background. Bronze, gilded. Height, $5\frac{8}{16}$ inches. Purchase, 1912.

UNKNOWN SCULPTOR. INFLUENCED BY SANSOVINO. XVII CENTURY.

86 VIRGIN AND CHILD WITH SAINTS. At the left of the Virgin, who is seated on a high throne, is S. Dominic, kneeling, who receives a rosary from the Virgin. Behind him are figures representing Church and State. At the right are S. Catherine of Siena and four nuns. In a baroque frame.

Low relief. Silver. Oval. Height, $6\frac{7}{16}$ inches. Width, $3\frac{5}{16}$ inches. Rogers Fund, 1908.

Similar piece, in bronze, reproduced by W. Bode-F. Knapp: Die italienischen Bronzen (Kgl. Museen zu Berlin). Berlin, 1908, No. 1282.

W. V.: Italian Renaissance Statuettes and Plaques, in Bulletin of the Metropolitan Museum of Art, 1908, III, p. 231.

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VITTORIA. JACOPO ALESSANDRO VITTORIA DELLA VOLPE, CALLED ALESSANDRO VITTORIA. SCULPTOR AND ARCHITECT. BORN IN TRENTO, 1525. DIED IN VENICE, 1608. WORKED CHIEFLY AT VENICE AFTER 1543.

87 BUST OF SIMONE CONTARINI. The famous Venetian diplomat and poet is represented in this bust as a middle-aged man with short curly hair, large moustache, and long, forked beard. His head is turned to the right, and he looks in that direction with a lively expression of interest. He wears a doublet of some figured stuff, buttoned down the front, and over this, a mantle fastened on his right shoulder by a large clasp. The bust is signed on the side of the right shoulder. A · V · F (Alessandro Vittoria fecit). (Illustrated, page 85.)

Bust. Terracotta. Height, 30½ inches. Hewitt Fund, 1911.

The same arrangement of drapery occurs on a marble bust of Sebastiano Venier by Vittoria in the Ducal Palace at Venice and in a terracotta bust by the same sculptor in the Museum at Berlin.

Simone Contarini (1563-1633) served the Venetian Republic as Ambassador at several European courts. He enjoyed a considerable reputation as a poet.

J.B.: Italian Sculpture, in Bulletin of the Metropolitan Museum of Art, 1911, VI, No. 11., p. 232-3. (III.)

UNKNOWN SCULPTOR. ABOUT 1575.

88 INKSTAND. Two *putti*, half reclining, support a semi-spherical vase. The child at the left leans on his right arm, supporting the vase with his left hand. The child at the right holds in his left hand a small, cylindrical vase, supporting with his right the larger vase. The cover of the ink-well is slightly stepped; upon it is a reclining child, who holds his right arm above his head. The cover with the figure is of later date, probably of the XVIII Century. The wooden base is modern.



NO. 87
SIMONE CONTARINI
BY ALESSANDRO VITTORIA

ITALIAN, LATE RENAISSANCE

Bronze. Black and brown patina. Height, $7\frac{7}{8}$ inches. Width, $9\frac{1}{2}$ inches (including wooden base). Gift of Duveen Brothers, 1910.

The inkstand was No. 77 in the Francis Capel-Cuve Sale at Christie's, 4th May, 1905.

UNKNOWN SCULPTOR. ABOUT 1575.

89 SATYR. Seated on a tortoise-shell, a malignantly smiling satyr holds in front of him between his legs a large conch-shell to be used as an ink-well, supporting it with his right hand against his left thigh, while, with his left arm bent behind him, he rests his other hand on a dolphin's head. (Illustrated, page 87.)

Inkstand. Bronze. Dark brown patina. Height, $7\frac{1}{8}$ inches. Width, 5 inches. The Samuel P. Avery Memorial Fund, 1910.

A like piece in the Fortnum Collection, Oxford, (B 1088) is labeled, Florentine, of the School of Bartolomeo Ammanati. It is reproduced by Dr. Bode in the third volume of *The Italian Bronze Statuettes of the Renaissance* (1912), p. 14, and described as Venetian, about 1575.

UNKNOWN SCULPTOR. ABOUT 1575.

90 TRITON WITH SHELL ON TORTOISE. An ink-stand, or possibly, salt-cellars. Crouching on the back of a tortoise who advances with outstretched head, is a bearded triton who supports with both hands a large conch shell balanced on his head. His legs terminate in long fish tails, one of which curls up to form a handle. The bronze is mounted on a marble base.

Statuette. Bronze. Brown patina. Height, 6 inches. Gift of René Gimpel, 1912.

Two analogous pieces are reproduced by Dr. Bode in his book on Italian bronze statuettes; one is at Oxford in the Ashmolean Museum, and the other was formerly in the Rodolphe Kann Collection, Paris. They differ from ours principally in the direction of the shell on the triton's head and in having a second shell, intended to hold sand, supported by the triton's tail.



NO. 89
SATYR
ITALIAN, VENETIAN, ABOUT 1575



NOS. 91, 92
LION AND LIONESS
ITALIAN, VENETIAN, XVI CENTURY

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W. Bode: The Italian Bronze Statuettes of the Renaissance.
London, 1908, pl. CLXXI.

UNKNOWN SCULPTOR. SECOND HALF OF XVI CENTURY.

91 LION. The right front and hind legs are advanced; the tail curved over the back; the head is held low and turned to his right. One of a pair. (Illustrated, page 87.)

Statuette. Bronze. Green-brown and black patina. Height, 4 inches. Length, $6\frac{1}{8}$ inches. Gift of J. and S. Goldschmidt, 1911.

92 LIONESS. Her right front and hind legs are advanced; head turned to her left. (Illustrated, page 87.)
Statuette. Bronze. Green-brown and black patina. Height, $3\frac{9}{16}$ inches. Length, $5\frac{1}{8}$ inches. Gift of J. and S. Goldschmidt, 1911.

VENETIAN OR PADUAN SCULPTOR. XVI CENTURY.

93 INKSTAND. The unornamented bowl is supported by three eagles with spread wings. The left wing of each bird is attached to the bowl; the free wing, in each case, has been injured. The birds are supported by their tails and feet. Their heads with beaks half open are turned to the right.

Bronze. Black patina. Height, $4\frac{1}{4}$ inches. Diameter of bowl, $3\frac{1}{8}$ inches. Rogers Fund, 1909.

A similar inkstand in 1910 was in the possession of a Berlin dealer.

UNKNOWN SCULPTOR. SOUTH GERMAN(?). SECOND HALF OF XVI CENTURY.

93-A THE CRUCIFIXION. At the right of the cross, in the foreground, is the Virgin supported in a swoon by two women. The Magdalen kneels at the left; at her side is a

SCHOOLS OF VENICE AND PADUA

standing figure. In the background are several soldiers on horseback carrying spears and a banner.

Low relief. Bronze. Dark patina. Height, $3\frac{1}{4}$ inches. Width, $2\frac{1}{8}$ inches. Purchase, 1912.

J. B.: Renaissance Metalwork, in Bulletin of the Metropolitan Museum, 1912, VII, p. 192. (Ill.)

C. PADUAN SCHOOL

UNKNOWN SCULPTOR. EARLY XVI CENTURY.

94 MARSYAS (?). Standing, with his hands bound behind him, his left foot advanced, a full-bearded man bends forward, looking up open-mouthed, with an expression of anguish. A narrow piece of drapery falls from his right shoulder. There is a small circular hole pierced in the back; small holes in front of body and on top of head.

Statuette. Bronze. Yellow-brown and black patina. Height, $7\frac{5}{8}$ inches. Rogers Fund, 1911.

The position of the hands (covered by a fold of drapery) behind his back would seem to indicate that the figure was attached to a tree-trunk and represents Marsyas. The drapery, however, is unusual, and the figure may have been intended, without consideration as to subject, merely as a decorative adjunct to some piece of furniture, such as a candelabrum. In this connection, compare with the candelabrum by Riccio in the Hofmuseum, Vienna.

A statuette, like ours except that it is undraped, is in the Kaiser Friedrich Museum, Berlin. It is catalogued in W. Bode-F. Knapp: Die italienischen Bronzen, Berlin, 1904, no. 328, pl. XVIII, as Marsyas, and ascribed to the workshop or followers of Riccio. It is also reproduced by Dr. Bode on plate LXXIII of his work, The Italian Bronze Statuettes of the Renaissance, (1908) and described as by a Paduan master of the beginning of the sixteenth century. It would appear to be the work of a master influenced somewhat by Bartolomeo Bellano as well as by Riccio.

J. B.: A Paduan Bronze Statuette, in Bulletin of the Metropolitan Museum of Art, 1911, VI, p. 178.

ITALIAN, LATE RENAISSANCE
UNKNOWN SCULPTOR. XVI CENTURY.

95 HORSE. Forelegs raised, rearing, head slightly turned to the right.

Statuette. Bronze. Black lacquer patina. Height, $5\frac{1}{8}$ inches. Length (of base), $4\frac{5}{8}$ inches. Gift of George Blumenthal, 1910.

UNKNOWN SCULPTOR. XVI CENTURY.

96 BULL. Head turned slightly to the left; left foreleg bent; right hind leg advanced.

Statuette. Bronze. Dark brown patina. Height, $5\frac{3}{4}$ inches. Length (of base), $4\frac{5}{8}$ inches. Gift of George Blumenthal, 1910.

A similar piece in the Kaiser Friedrich Museum, Berlin, is reproduced by W. Bode-F. Knapp: Die italienischen Bronzen. Berlin, 1904, No. 348, pl. XX.

D. ROMAN SCHOOL

UNKNOWN MEDALIST. SECOND HALF OF XVI CENTURY.

97 PORTRAIT MEDAL OF POPE PIUS V. (Michele Ghislieri, 1504-1566-1572.) Bust portrait in profile to the left. The Pope, who is bearded, wears the triple tiara, and a cope with patterned orphreys. The figure is surrounded by rays of light (incised). The legend is in raised letters: PIVS · | · V · P · O · M · S · The unornamented reverse is slightly concave.

Medal. Low relief. Bronze, gilded. Diameter, $3\frac{1}{2}$ inches. Rogers Fund, 1909.

The figure closely resembles that in a well-known medal by Giovanni Federigo Bonzagni (d. after 1586) and also repeated by Giovanni Paladino (end of sixteenth century) except that in ours the hand is not raised in benediction nor are the orphreys ornamented in the same way; the legend is also different. Bonzagni, called Federigo Parmense, made in all fourteen medals of Pius V, in whose pontificate occurred the famous naval battle of Lepanto, commemorated by several medals. Besides the Paladino medal, there are known nine others of this Pope

ROMAN SCHOOL

by Giovanni Antonio de Rossi (1517-after 1575), a Milanese medalist and goldsmith working in Rome.

In Papal medals of the best period, the triple tiara is not generally represented, as it was thought to detract from the expression of personality in the features. Even in the pompous seventeenth century an informal head-dress was preferred to the tiara.

J. B.: Renaissance Portrait Medals, in Bulletin of the Metropolitan Museum of Art, 1912, VII, p. 49-54. (Ill.)

UNKNOWN MEDALIST. GIOVANNI MELONE (?). 1579.

97-A PORTRAIT MEDAL OF POPE GREGORY XIII.
(Ugo Boncompagni, -1572-1585.) *Obverse:* Bust portrait in profile to the left; bearded; wears calotte and mozzetta; right hand raised in benediction. Inscribed: GREGORIVS · XIII · PONT · MAX · *Reverse:* A winged dragon between a caduceus and a cornucopia. Legend: VTRVNQVE · PRAESTAT · Dated: · ANN · D | · MDLXXIX ·

Low relief. Bronze. Brown patina. Diameter, $1\frac{3}{4}$ inches.
Purchase, 1912.

This medal occurs with another reverse. Armand ascribes both to Giovanni Melone (or Milone), a Cremonese medalist, working in Rome, who produced several medals, among them a signed one of Pope Gregory XIII, between 1571 and 1579. The medalist may have been the son of the painter, Altobello Melone (or Milone), of Cremona. Supino, however, ascribes both examples of this medal in the Museo Nazionale, Florence, to an anonymous Roman medalist. The medals described by Armand and Supino are not dated, so that the piece in the Museum's collection has an unusual interest.

A. Armand: Les médailleurs italiens des quinzième et seizième siecles. Paris, 1883-1887, I, p. 265, nos. 6, 8.

I.B. Supino: Il medagliere mediceo. Florence, 1899, p. 228, nos. 766, 767.

ITALIAN, LATE RENAISSANCE

E. UNCLASSIFIED

UNKNOWN SCULPTOR. XVI CENTURY.

97-B A WARRIOR. Standing, facing to the right, his right foot resting on a low, round pedestal. He holds his right hand behind his back, and with his left hand grasps a spear which rests against his left shoulder. He is nude except for a loose mantle hanging from his shoulders in back, and wears a helmet with a large plume (incised). A sword hangs at his left side from a strap crossing his breast. In the foreground are plants indicated by short, incised lines. Low relief. Bronze. Light brown patina. Height, 3 inches. Width, $2\frac{5}{16}$ inches. Purchase, 1912.

Another example of this plaque is in the Correr Museum, Venice. There are slight differences in the treatment of the incised foliage and in the crest of the helmet, but otherwise the plaque is the same. This figure of a youthful warrior is freely copied from one of the reliefs of the so-called Medici Vase, a classical sculpture of the Roman period, formerly in the Villa Medici, Rome, and now in the Uffizi Gallery, Florence. See P. Paoletti: *L'architettura e la scultura del Rinascimento in Venezia*. Venice, 1893. Second part, plate 142.

UNKNOWN SCULPTOR. ABOUT 1600.

98 GALBA (Servius Sulpicius). Portrait head in profile to the right. He has short hair and wears a crown of laurel. Inscription in the exergue: SER · GALBA · AVG.

Oval plaque. Low relief. Bronze. Dark brown patina. Height, $3\frac{1}{2}$ inches. Rogers Fund, 1909.

UNKNOWN SCULPTOR. ABOUT 1600.

99 TIBERIUS (Claudius Nero). Portrait head facing to the left, in profile. He wears a laurel crown; his hair is long and curly. Inscription in the exergue: TI · AVGVSTVS.

Oval plaque. Low relief. Bronze. Dark brown patina. Height, $3\frac{7}{16}$ inches. Rogers Fund, 1909.

**SPANISH
SCULPTURE**



I

ROMANESQUE PERIOD

XI-XII CENTURIES

A. UNCLASSIFIED

SANCCIA (SANCHEZ) GUIDISALVI. XII CENTURY.

100 PROCESSIONAL CROSS. Silver, repoussé and parcel-gilt, on a wooden core. The transverse piece is slightly shorter than the upright and intersects it somewhat above the middle. Each arm is crossed near its extremity by a narrow crosspiece raised about one-half inch on the front and sides of the arm, which widens rapidly beyond the crosspiece into an oblong area. The cross may accordingly be described as a Latin cross combining the forms of a cross capital and cross crosslet.

On one side the Crucified Savior is represented with arms extended, the hands open and fastened by nails. His feet are separately nailed to a support, the knees bent slightly to the left. He is nude except for a short drapery or skirt supported by a belt around His waist. His head is inclined slightly forward and to the left; He is bearded and has long hair falling in strands on His shoulders; He wears a low, ornamented crown. The protruding eyes are represented open. Unlike the rest of the figure, the head is not in relief, but modeled in the round. Behind the head is a large cruciform halo in relief. Above is a crystal ornament, held by crossed

SPANISH, ROMANESQUE

strips of silver, possibly serving as a reliquary. In the oblong area at the extremity of the transverse piece on the left is the Virgin, the head worked in the round, the rest of the figure in relief. Wearing a loose mantle over her gown, she stands with her arms crossed in front of her, her head bent forward and to the right. Corresponding to this figure, on the right is the Apostle S. John. Standing, he holds a book in his left hand and raises his right in a gesture of lamentation. The head, modeled in the round, has been broken off. In the similar area at the head of the cross is represented an angel, the head destroyed, who faces to the left, holding back his mantle with his left hand while with his right he swings a censer. In the upper left and right corners respectively are the sun and the moon, represented as a disc and a crescent. The foot of the cross has been considerably injured and part of the relief is missing. What remains shows a nude torso, the head destroyed, the right arm extended at the side, the left arm raised. The small crosspieces intersecting the arms of the cross are ornamented on the front with cloisons of cabled wire arranged in elaborate patterns and further enriched with semi-precious stones, paste, and engraved gems, three to each panel. Two Roman gems, intaglios in nicolo, represent Mercury and either Fortune or Abundance.

On the other side of the cross, at the intersection of the arms, is a square panel with the Agnus Dei in relief. The head of the Lamb and part of the cross have been destroyed. Symbols of the four Evangelists, also in relief, originally decorated the extremities of the arms. Three of these exist, but the fourth, representing an Angel, symbol of S. Matthew, is missing from the foot of the cross. At the left extremity of the transverse piece is the winged Lion of S. Mark; at the right, the winged Ox of S. Luke; the upright arm terminates with the Eagle of S. John. Foliated ornament, either in scroll or balanced patterns, completes the decoration of the arms except for the crosspieces near the extremities which bear the following inscription:

U N C L A S S I F I E D

N C C I A : G V I D I S

A L V I : M E : F E C I T

L V A T O R I S : S A

(.....I) O R E : S Ā I : S A

Translated this reads: In honor of Saint Salvator, Sanccia
(Sanchez) Guidisalvi made me.

The relief is generally low except in the figures, where parts occur in high relief and in the round. The thin silver plates are bent over and fastened with nails to the sides of the cross, which in turn are covered with narrow strips (many missing). Relief with parts in the round. Silver, parcel-gilt. Total height, $23\frac{1}{4}$ inches. Total width, $19\frac{1}{8}$ inches. Width of arm, $2\frac{1}{2}$ inches. Width of arm at the extremity, $4\frac{3}{8}$ inches. Lent by J. Pierpont Morgan, 1912.

From the Church of San Salvador in Fuentes, near Villaviciosa, Province of Asturias, Spain.

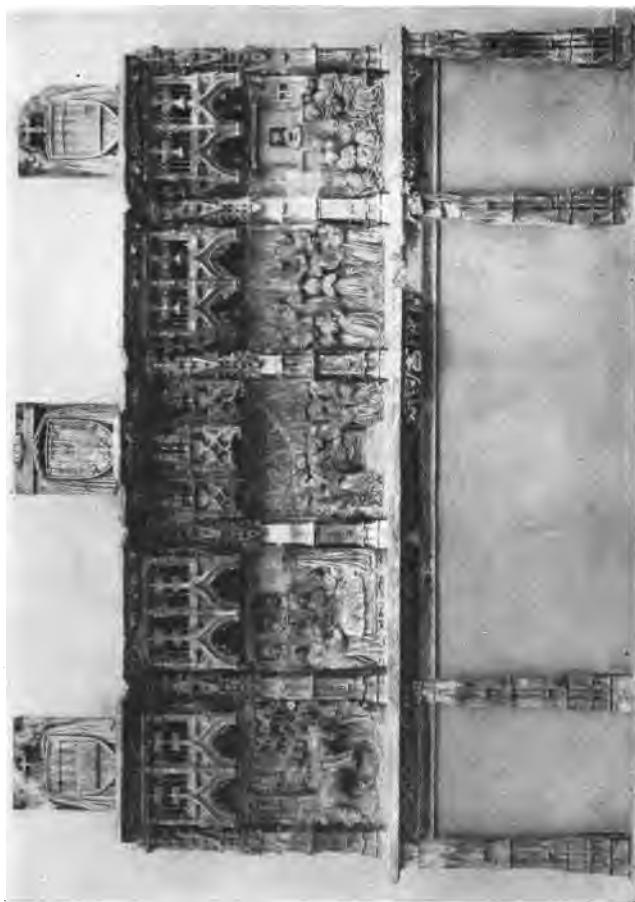
Nothing is known of the silversmith who signs himself Sanccia, or Sanchez, Guidisalvi. The name, however, suggests that he may be of foreign origin, possibly Italian. In point of style, the cross shows many analogies with Romanesque sculpture in the south of France.

II
GOTHIC PERIOD
XIII—XV CENTURIES

A. SCHOOL OF CATALONIA

VALLFOGONA. ATELIER OF PEDRO JUAN DE VALLFOGONA
(DIED 1447). SECOND QUARTER OF XV CENTURY.

S. F. M. A. 101 THE PENTECOST AND FOUR SCENES FROM THE LIVES OF S. MARTIN AND S. THECLA. The sculptured decoration of this *retablo* consists of five figured reliefs overhung by elaborately pierced canopies; these are surmounted by three shields of which the middle one shows the emblems of the Passion, and the other two, the arms of the Archbishop of Zaragoza, Don Dalmacio de Mur. Below the reliefs is a basement divided into three panels by carved uprights. A cornice of richly sculptured foliage with grotesque heads and tiny angels among the leaves completes the line of canopies and a similar one supports the five reliefs. The central one of these represents the Pentecost; the Holy Ghost, in the form of a dove (this portion of the relief is now destroyed) descends upon the Virgin Mother, who is surrounded by the Apostles. At the right are two reliefs illustrating episodes from the life of S. Thecla of Iconium. In one, the saint is represented at her window listening to S. Paul preaching to the people gathered around him. The figure of S. Paul, probably ex-



NO. 101
RETABLE, ATELIER OF PEDRO JUAN DE VALLFOGONA

SPANISH, GOTHIC

ecuted in the round, has been destroyed. As a result of her devotion, S. Thecla was condemned to be burned, but the flames failed to harm her and she escaped with S. Paul to Antioch. In the second relief (first from middle) S. Thecla is represented in the midst of the flames. The two reliefs at the left represent scenes from the life of S. Martin of Tours. The first (second from middle) shows the familiar theme of S. Martin on horseback dividing his cloak with a sword to clothe a suffering beggar. The second relief represents the vision in which Christ (wearing the half cloak) appears to S. Martin. These reliefs were originally painted, as a few traces of pigment indicate. The sculpture, particularly in free-standing parts, has suffered considerable injury. (Illustrated, page 99.)
High relief. Alabaster. Originally painted. Average dimensions of reliefs: Height, $30\frac{3}{8}$ inches. Width, 26-30 inches. Total height of structure, including shields: $129\frac{1}{4}$ inches. Width of structure, $181\frac{8}{16}$ inches. Depth of structure, $22\frac{1}{2}$ inches. Gift of J. Pierpont Morgan, 1909.

This altarpiece by an immediate pupil or assistant of Pedro Juan de Vallfogona, was originally in the chapel of the Archiepiscopal Palace in Zaragoza and bears the arms of Don Dalmacio de Mur, (died 1456), the archbishop who commissioned Pedro Juan to execute the great retable of La Seo at Zaragoza aided by Pedro Garces, Guillermo de la Mota, Pedro Navarro, and others. The sculptor died in 1447, presumably while at work on this monument. The large altarpiece in Tarragona (1426 - about 1450) is also the work of Pedro de Vallfogona, assisted by Guillermo de la Mota. The theme of S. Thecla in the flames is represented in the predella of the Tarragona retable, and permits an interesting comparison.

E. BERTAUX: In *Histoire de l'art*, III., part 2, edited by A. Michel.

J. B.: A Sculptured Altar-piece, etc., in *Bulletin of the Metropolitan Museum*, 1910, V, p. 146, 148.

III RENAISSANCE PERIOD XVI CENTURY

A. SCHOOL OF CASTILE

BERRUGUETTE. ATTRIBUTED TO ALONSO BERRUGUETTE. SCULPTOR, PAINTER, AND ARCHITECT. BORN IN PAREDES DE NAVA (CASTILE) ABOUT 1480. DIED IN TOLEDO, 1561. STUDIED IN ITALY, 1504-1520. RETURNING TO SPAIN, WORKED IN ZARAGOZA, VALLADOLID, TOLEDO, AND OTHER IMPORTANT CITIES THROUGHOUT SPAIN.

— 102-103 TWO FRAGMENTS OF AN ORNAMENTAL FRIEZE. The decoration of this frieze, from a mantelpiece, included originally several panels of grotesque designs separated vertically by finely ornamented colonnettes. Two panels only, one with the colonnette at the right and the other with the colonnette at the left, are in the present collection. The *groteschi*, although reminiscent of Italian ornament, are marked by a fantasy and fertility of invention distinctly personal. The decorative motives comprise human and monstrous animal forms terminating in foliage, a portrait medallion, and a cuirass in the classic taste, tapering cornucopias, and two children startled by serpents. The execution is skilful and refined; only minor injuries have been suffered. Middle relief. Marble. Height, $46\frac{3}{4}$ inches; Width, $18\frac{1}{4}$ inches. Height, $46\frac{3}{8}$ inches; Width, $18\frac{1}{8}$ inches. Lent by J.

SPANISH, RENAISSANCE

Pierpont Morgan, 1907. The Georges Hoentschel Collection.

The sculptures come from the environment of Zaragoza.

A. Pératé and Collection Georges Hoentschel. Paris, 1908,
G. Brière: I, p. 9, pl. XIX.

B. UNCLASSIFIED

UNKNOWN SCULPTOR. EARLY XVI CENTURY.

104 VIRGIN AND CHILD. Seated on a low bench, the Virgin supports the standing Christ Child on her left knee, while in her right hand she holds before Him a gilded egg (?). The Child raises His right hand in a blessing; His left hand has been broken off. The Virgin's left hand and part of the forearm have also been destroyed. She wears a white head-cloth over her gilded hair and veil. Her blue mantle, drawn across her knees, is thrown back on the shoulders showing her gown, represented by a thin plate of brass elaborately patterned. Strips of this metal are also applied as an ornament to the throne. The Child wears a long white gown. Both this and the Virgin's mantle are thickly powdered with small rosettes in brass. The borders of the garments are gilded and set with small stones. The face of the Virgin is carved in ivory, and painted in natural colors.

Wall statuette. Wood, ivory, and brass. Painted and gilded. Height, $13\frac{1}{4}$ inches. Width, $5\frac{1}{2}$ inches. Rogers Fund, 1906.

UNKNOWN SCULPTOR. XVI CENTURY.

105 MINIATURE TRIPTYCH. SCENES FROM THE PASSION. In the central part is represented the Crucifixion. On the right door, inside: upper division, Christ in the Garden; lower division, the Flagellation. On the left door, inside: lower division, Christ shown to the people; upper division, Christ carrying the Cross. These reliefs

U N C L A S S I F I E D

are carved in wood without background and applied to a ground made of humming-bird feathers, contrasting blue and iridescent with the light buff of the carved wood. The reliefs are framed in gold which is enameled in colors on the outside of the doors. A ring is attached to the back of the frame.

Low relief. Wood (mounted in gold, enameled). Height, $1\frac{5}{8}$ inches. Height with ring, $2\frac{1}{8}$ inches. Width (open), $1\frac{3}{4}$ inches. Rogers Fund, 1910.

UNKNOWN SCULPTOR. XVI CENTURY.

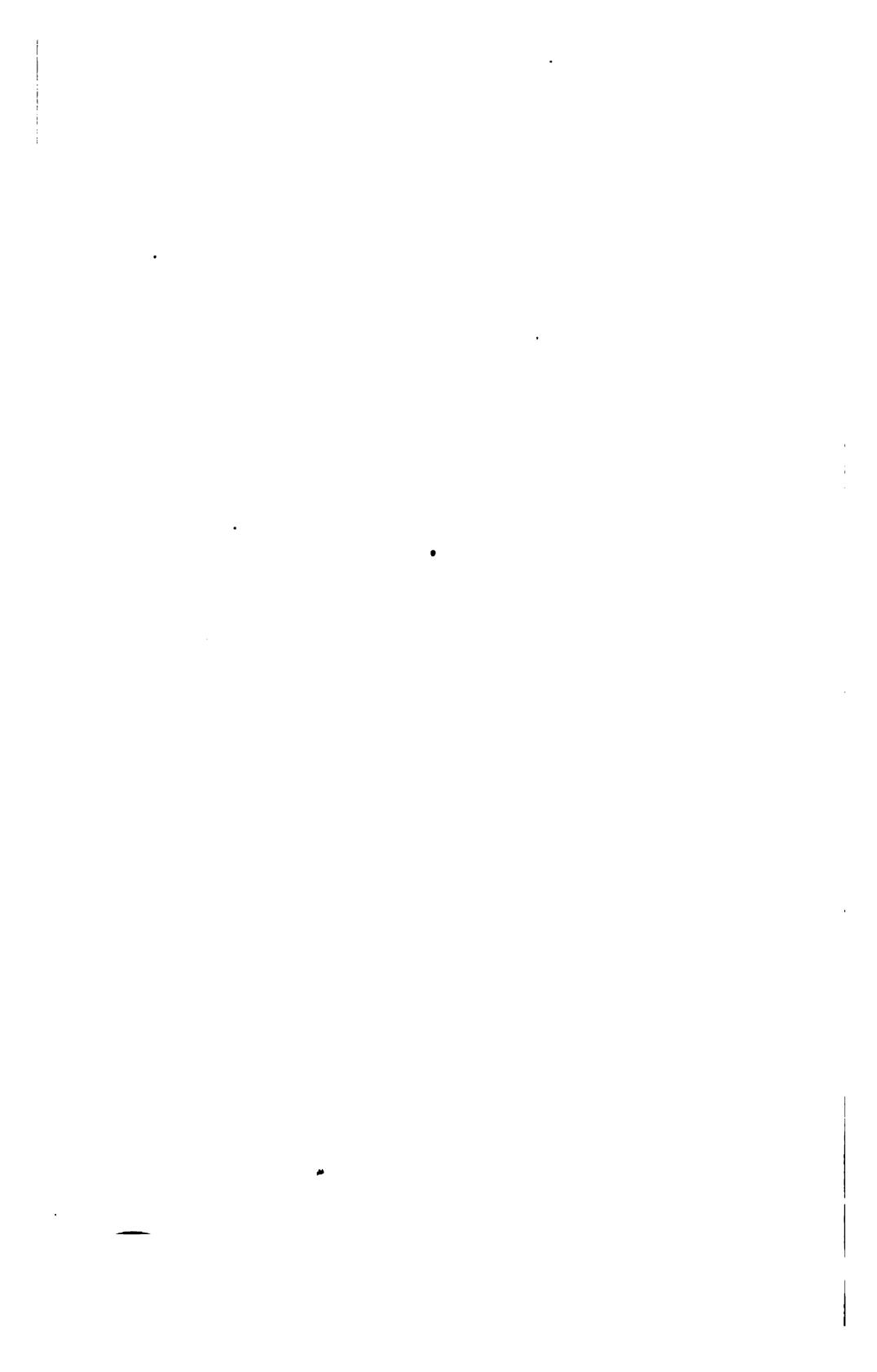
106 VIRGIN AND CHILD. S. Mary is seated holding on her left knee the standing Christ Child who rests His right hand on her shoulder. With her left hand the Virgin supports the Child; her right hand is held half open on her right knee. The Virgin wears a mantle over her gown, and a scarf or head-cloth covering her hair and falling in folds upon her shoulders. The Child is dressed in a long gown with sleeves. Both are crowned and have around their shoulders golden chains. Hexagonal plinth. The Child's right arm and parts of the crowns have been restored.

Wall Statuette (finished in the back). Wood. Polychromed and gilded. Height, 16 inches. Gift of Mrs. Ridgely Hunt in the name of the late William Cruger Pell, 1907.

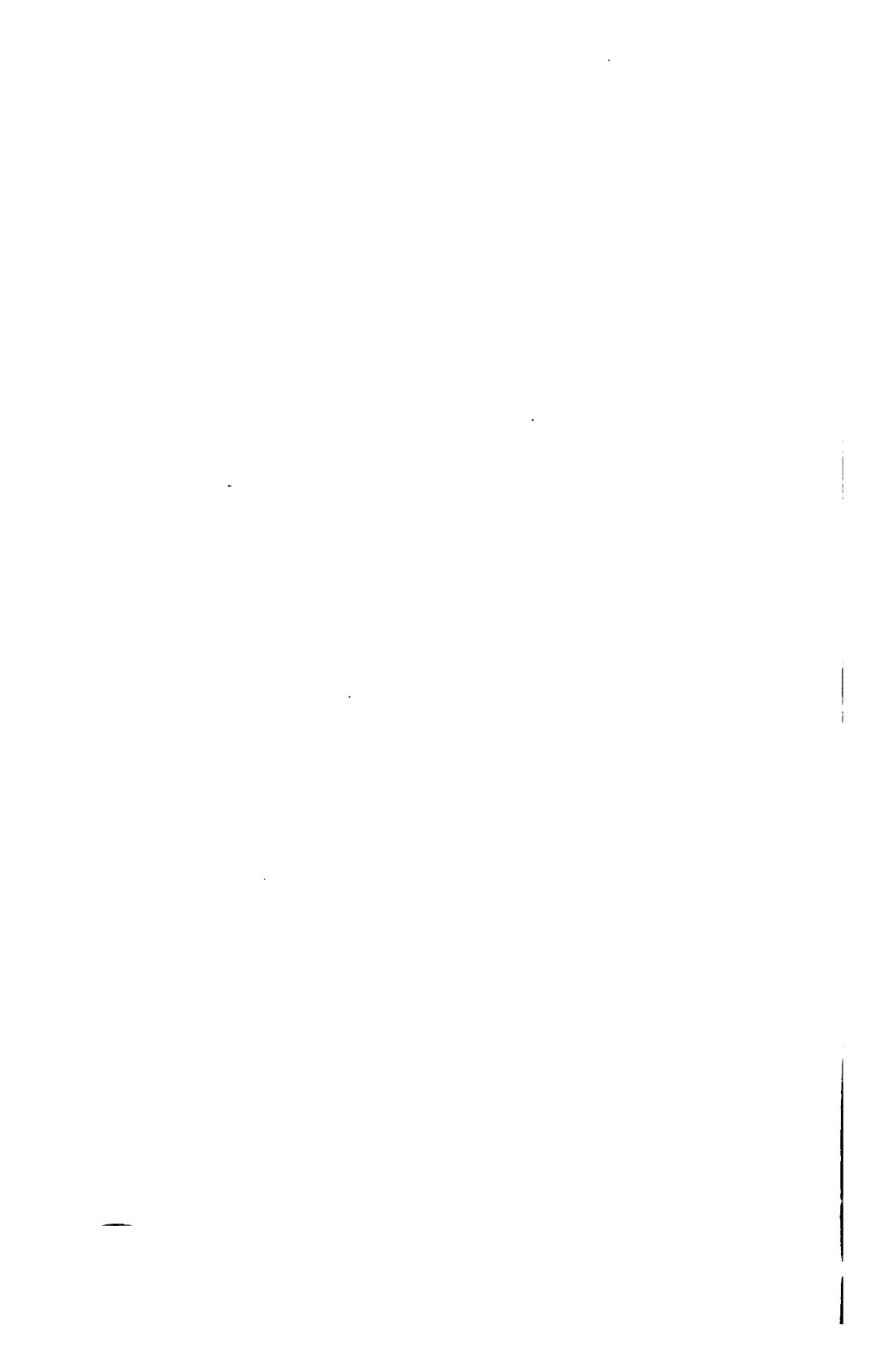
UNKNOWN SCULPTOR. LATE XVI CENTURY.

107 CHRIST WALKING ON THE SEA. Standing at the extreme left, the Savior faces to the right and grasps with His right hand the left arm of S. Peter, who is sinking helplessly in the water at His feet. Behind S. Peter, at the right, is a small boat with three disciples who look on with wonder at the miracle. Originally painted in full colors and gilded, fine engraved lines showing the gold through the colors.

Middle relief. Wood. Polychromed and gilded. Height, $22\frac{3}{4}$ inches. Width, $16\frac{1}{2}$ inches. Rogers Fund, 1906.



FRENCH
SCULPTURE



I

ROMANESQUE PERIOD XI-XII CENTURIES

A. SCHOOL OF AUVERGNE

UNKNOWN SCULPTOR. SECOND HALF OF XII CENTURY.

108 VIRGIN AND CHILD. The Virgin is seated on a cushioned stool, holding on her knee the seated Child, who was originally represented holding up His right hand in benediction. Both figures are clothed in drapery falling in small regular folds. The Virgin's mantle is drawn up over her head, but shows the hair parted in the middle and dressed over the temples. The plinth is octagonal. Both heads have been cut from the bodies but later replaced. The feet and forearms of the Christ Child are missing; the gesture of benediction, however, may be safely inferred. (Illustrated, page 109.)

Statue. Oak. Polychromed. Height, 31 inches. Lent by J. Pierpont Morgan, 1907.

From the Emile Molinier Collection. The Georges Hoentzel Collection.

The group comes from a church in the Province of Auvergne. It may be compared with a similar work from Forez, acquired by the Louvre in 1894 (No. 37 of the Catalogue sommaire des sculptures du moyen age, de la renaissance et des temps

FRENCH, ROMANESQUE

modernes), and with other examples at Malhat, Ronzières, Orcival, Saint-Nectaire, Marsat, Saint-Gervazy and Charnat.

P. Vitry Documents de sculpture française du moyen
and G. Brière: age. 2d Ed., 1907, pl. XXXVII, 3.

A. Péreté Collection Georges Hoentschel. Paris, 1908, I,
and G. Brière: p. 11, pl. XXI.

A. Michel: La sculpture romane, in Histoire de l'art,
depuis les premiers temps chrétiens jusqu'à nos
jours. Paris, 1905, I, part 2, p. 605-606.

B. UNCLASSIFIED

UNKNOWN METALWORKER. XII CENTURY.

109 CANDLESTICK (foot of). In the form of a dragon (amphisbaena) with upraised wings, two short legs, and a long, rounded neck supporting a human head, with large eyes and incised bands of hair. The pointed wasplike body terminates in a grotesque animal head. The candlestick is incomplete; a socket or pricket was originally joined to the body between the wings.

Bronze. Black lacquer. Height, 2 $\frac{7}{8}$ inches. Length, 4 $\frac{1}{8}$ inches. Rogers Fund, 1910.

This grotesque monster resembles the amphisbaena of the Middle Ages, a dragon or serpent with a second head at the end of its tail, so called because it was supposed to move readily both forwards and backwards. This monster is mentioned by classical writers and is described and pictured in many bestiaries. It occurs in sculptures and manuscripts from the twelfth century through the sixteenth, often as symbolizing the Devil. The human head of the example noted above is an exception; both heads are generally of the dragon type. Consult the article by G. C. Druce in The Archaeological Journal (London), 1910.



NO. 108
VIRGIN AND CHILD
FRENCH, SCHOOL OF AUVERGNE, XII CENTURY

II
GOTHIC PERIOD
XIII CENTURY

A. UNCLASSIFIED

UNKNOWN METALWORKER. XIII CENTURY.

110 AQUAMANILE. The torso and head of a man, possibly representing S. George, crowned and wearing an ornamented tunic, are combined with a horse's body. In his right hand, drawn back as if to deliver a blow, thus causing a turn of the body, the man holds a short, heavy sword; with his left hand he grasps the neck of a small winged dragon who clutches the left forequarter of the horse. The dragon's neck and head form the spout of the aquamanile, and a small lizard or dragon curving from the haunches to the man's shoulders serves as a handle. The crown, originally fitted with a cover, conceals the orifice through which the ewer was filled. The tunic is ornamented with incised patterns, and the horse's body with hatched circles and small quatrefoils. Three horizontal bands of short incisions at the junction of the legs to the body, and others on the legs indicate texture. The feathers on the dragon's wings are conventionally represented by incised lines. (Illustrated, page 111.)

Bronze. Yellow bronze with dark brown patina. Height, $14\frac{3}{8}$ inches. Length, $13\frac{3}{4}$ inches. Rogers Fund, 1910.

From a collection in Genoa.

U N C L A S S I F I E D

A bronze aquamanile in the Carrand Collection, Museo Nazionale, Florence, is closely analogous in style, with the same ornamentation of hatched circles and rows of short, incised lines. This bronze, French workmanship, of the second half of the thirteenth century, represents a knight on horseback, probably Prince Edmund (1245-1296), the youngest son of Henry III of England. See A. van de Put: An Esmail d'Arragon. Burlington Magazine, 1906.



NO. 110

UNKNOWN SCULPTOR. XIII CENTURY.

III CROOK FROM A PASTORAL STAFF. On one side the Virgin is represented seated on a bench-like throne, holding a sceptre in her right hand and supporting with her left the Christ Child, who is seated on her left knee with His right hand raised in a blessing. S. Mary is

FRENCH, GOTHIC

crowned and wears a loose mantle over her girdled gown. The Child wears a tunic and a toga which covers His left shoulder. The Virgin's feet are placed on the neck of a basilisk whose body, ending in foliated ornament, terminates the scroll of the volute. Two angels, one on each side of the Virgin, swing censers and carry small incense boats. This relief is framed by a border of grapes and leaves.

On the other side is a representation of Christ as Judge. He is seated on a bench-like throne, His right hand raised in benediction, His left supporting on His knee an open book. He is crowned and dressed in tunic and pallium. As in the other composition two attendant angels carry incense boats and swing censers. The frame, which terminates in the head of a grotesque monster with open jaws, is ornamented by an undulating vine which is repeated on the rim of the volute. Part of the Virgin's sceptre, and the chains of the censers (except one) have been restored. The supporting four-sided staff is modern. (Illustrated, page 113.)

High-middle relief. Ivory. Height, $12\frac{1}{4}$ inches. Diameter of original medallion or volute, $3\frac{1}{2}$ inches. Width (greatest), $\frac{3}{4}$ inches. Hewitt Fund, 1911.

From the Spitzer Collection (No. 35); the Oscar Hainauer Collection (No. 132).

W. Bode and others: *Die Sammlung Oscar Hainauer*, Berlin, 1897. *The Collection of Oscar Hainauer*, London, 1906. In one volume, p. 26, 81.



NO. III CROOK FROM A PASTORAL STAFF
FRENCH, XIII CENTURY

III
GOTHIC PERIOD
XIV CENTURY—FIRST HALF OF XV

A. UNCLASSIFIED

UNKNOWN SCULPTOR. FIRST THIRD OF XIV CENTURY.

113 VIRGIN AND CHILD. The Virgin is seated upon a cushioned stool. With her left hand she supports the Christ Child seated upon her left knee; in her right hand she held a flower or sceptre. The Child, clothed in a long dress, His hair short and curly, extends His left arm as if to grasp the flower; His right arm is pressed against the Virgin's body. Over a close-fitting gown, girdled at the waist, she wears a mantle falling in graceful folds over the knees. A short veil, covering her hair, is held in place by a crown of simple design. On her breast is an opening for a small reliquary. The base is square and rests upon two small dragons. Much of the original coloring is still preserved. The Virgin's mantle is blue over a red gown; the veil, white or light blue; the Child's dress, white; the throne and base, red and green. (Illustrated, page 115).

Wall statue. Oak. Polychromed. Height, $50\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

This statue of the seated Virgin, recalling in type the ivories of the first half of the fourteenth century, is one of the best of a



NO. 113
VIRGIN AND CHILD
FRENCH, FIRST THIRD OF XIV CENTURY

FRENCH, GOTHIC

small group that may be made of similar works. It should be compared especially with the Virgin and Child of Taverny (Seine-et-Oise) which may be dated, according to M. Emile Molinier, towards the extreme end of the XIII century. The piece in the Museum is probably somewhat later but resembles the Taverny example closely in the arrangement of drapery and in the pose of the Virgin (who holds a sceptre); the pose of the lower half of the child's body is also the same. They differ in expression; the exquisite smile that gives its charm to the Virgin in the Museum is absent in the Taverny sculpture. Compare also with the Virgin and Child (early XIV century) in the Museum Wallraf-Richartz at Cologne, No. 28 in catalogue, from the collection of Charles Stein; with the statuette (first third of XIV century) in the Collection Corroyer; and with the Virgin and Child (first third or quarter of XIV century) given to the Louvre by M. Albert Bossy. For this latter in particular, see P. Leprieur: *Le don Albert Bossy au Musée du Louvre, in Fondation Eugène Piot, Monuments et Mémoires, 1904, X, No. 2.*

A. Péreté and G. Brière: *Collection Georges Hoentschel, 1908, I, pp. 11-12, pl. XXII.*

UNKNOWN SCULPTOR. FIRST HALF OF XIV CENTURY.

114 VIRGIN AND CHILD. Standing, bending her body to the left to support the weight of the seated Child whom she holds on her left hand, the Virgin offers with her right hand her left breast to the Child, who bends eagerly over, His right forearm pressed against her body. In His left hand the Child holds a bird by its wings. Over a red gown with close-fitting bodice and sleeves the Virgin wears a blue mantle which, covering her shoulders, is drawn across the lower half of her body to fall in graceful folds at her left side. A white veil covers her head. The flesh parts are painted in natural colors. A ring is fastened in the back. (Illustrated, page 117).

Wall statuette, but finished in the back. Oak. Polychromed. Height, $15\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNCLASSIFIED



NO. 114

UNKNOWN SCULPTOR. XIV CENTURY.

115 VIRGIN OF THE ANNUNCIATION. Standing on a low square plinth, with her left knee slightly bent, the Virgin raises her left hand (fingers destroyed) in a gesture of surprise, while with her right hand she holds a book against her side. Over a gown with tight sleeves, she wears a large mantle which has fallen away from her right shoulder and is drawn across the body at the waist, the gathered folds held by the right hand. The head is inclined a little to the right. The curly hair, parted in the middle over the forehead, is covered by a veil falling in large folds to the shoulders. The crown has foliated ornaments. The figure originally was fully polychromed.

Wall statue. Limestone. Polychromed. Height, 50 $\frac{1}{8}$ inches.

UNKNOWN SCULPTOR. XIV CENTURY.

116 DIPTYCH. THE NATIVITY OF CHRIST AND HIS CRUCIFIXION. Two rectangular panels: on the left is represented the Nativity of Christ; on the right, the

FRENCH, GOTHIC

Crucifixion. Above each scene is a canopy of three trefoil crocketed arches. (1.) In the lower left hand corner is the Child in His cradle or manger; at His feet are two diminutive animals, an ox and an ass. Reclining beside Him, on a couch or rocky ledge, the Virgin supports her head with her right hand as she bends over, turning her body to take in her left hand the right hand of the Child. Behind her head is a thin cushion. At the right, standing behind the Virgin, is S. Joseph, a bearded man wrapped in the folds of a voluminous mantle, his right hand extended, his left resting on his stick. In the rocky background is seated a shepherd holding a bag-pipe in his hands, his head turned as he looks over his shoulder at an angel on the right who holds a long scroll. At the left, partly hidden by the hill, is a second shepherd who looks up at the angel. Between the shepherds is a sheep or dog. (2.) At the left of the cross stands the Virgin, supported by two women. Her arms hang limply down and her body is relaxed as if in a swoon. Behind the Virgin and the woman on the right is seen the head of a third woman. S. John stands at the right of the cross; he gesticulates with his right hand and in his left holds a book. Beside him, on the right stands a crowned and bearded man, his right hand upraised, in his left a long scroll. At the extreme right, also in the foreground, stands a bearded man who raises his hands as if in supplication. Between the heads of these two figures is seen the head of a third bearded man. The women wear mantles over their gowns; the men, mantles and tunics. (Illustrated, page 119.)

Middle relief. Ivory. Height, $4\frac{1}{8}$ inches. Width (diptych open), $7\frac{5}{8}$ inches. Rogers Fund, 1911.

UNKNOWN SCULPTOR. XIV CENTURY.

117 DIPTYCH. FOUR SCENES FROM THE PASSION OF OUR LORD. Two scenes are represented on each gabled and crocketed leaf. (1.) The subject of the first relief on the lower half of the left panel



NO. 116
DIPTYCH: NATIVITY AND CRUCIFIXION
FRENCH, XIV CENTURY



NO. 119
LEAF OF DIPTYCH: VIRGIN AND CHILD
FRENCH, XIV CENTURY

FRENCH, GOTHIC

is the Scourging of Christ; our Lord is bound to a slender column and at the right and left are two executioners. Above, under a trefoil arch is represented Christ bearing the cross; the Virgin aids Him to support the weight of the cross, a soldier presses the crown of thorns into His brows, while another, seizing His garment at the neck, drags Him along. (2.) Corresponding to this group, on the upper part of the right panel, is the Crucifixion; at the right of the cross is the Virgin, at the left, Saint John. The Entombment is represented below; two bearers hold the body of Christ over the tomb, while Joseph of Arimathea stands in the center of the group behind the sepulchre.

Middle relief. Ivory. Height, $5\frac{1}{4}$ inches. Width (open), $3\frac{1}{2}$ inches. Rogers Fund, 1910.

W. R. V.: The Decorative Arts, etc., in Bulletin of the Metropolitan Museum, 1910, V, p. 215.

UNKNOWN SCULPTOR. XIV CENTURY.

118 DIPTYCH. DEATH AND CORONATION OF THE VIRGIN. (1.) The Death of the Virgin is represented on the left leaf. Here, as on the right leaf, the figures are grouped under a round trefoil arch, decorated with floral crockets. The Virgin, her arms crossed on her body, lies extended on a bed around which six apostles are grouped. In the center of the composition, behind the bed, Christ stands with His right hand raised in benediction, holding on His left arm a naked child symbolizing the soul of the Virgin. (2.) The Coronation of the Virgin is represented on the right panel. The Virgin is seated at the left on a low bench facing the Savior, who is crowned and seated at the right. With His right hand He places a crown on her head; with His left He holds a book upon His knee.

High relief. Ivory. Height, $2\frac{1}{2}$ inches. Width (open), $4\frac{5}{8}$ inches. Rogers Fund, 1910.

W. R. V.: The Decorative Arts, etc., in Bulletin of the Metropolitan Museum of Art, 1910, V, p. 214 (ill.) and 215.

UNCLASSIFIED

UNKNOWN SCULPTOR. XIV CENTURY.

119 LEAF OF A DIPTYCH. VIRGIN AND CHILD.
Under a crocketed trefoil arch stands the Virgin holding on her left arm the Christ Child, who reaches out His right hand to a globe which the Virgin holds in her right hand. At the sides stand two angels, dressed in long robes, holding candlesticks. (Illustrated, page 119.)

High relief. Ivory. Height, $5\frac{1}{4}$ inches. Width, 3 inches.
Rogers Fund, 1911.

UNKNOWN SCULPTOR. XIV CENTURY.

120 TOP OF A MIRROR CASE. THE CASTLE OF LOVE. The subject of the relief in the circular field is an assault on the Castle of Love by five armed knights on horseback. One of the knights (at the right), carrying a lance, raises his helmet to look up at the fair defenders of the Castle. Of the other knights, three carry swords and one swings a club over his bared head. In the center of the composition rises the castle with battlemented walls and keep. This is defended by four ladies who shower down roses on the attacking knights, while the god of love shoots an arrow into the throng below. At the right and left of the castle two heralds, seated on the boughs of trees, blow on long trumpets the call to surrender. At equal distances apart on the rim four crockets representing crouching dragons are carved in full relief.

Middle relief. Ivory. Diameter, 5 inches. Rogers Fund, 1911. From the Eugen Felix Collection.

The subject of the Castle of Love is taken from the Romance of the Rose, written about the year 1300 by Guillaume de Lorris and Jean de Meung. Similar ivories are in the South Kensington Museum, and elsewhere.

A. von Eye and Die Kunstsammlung von Eugen Felix, etc.
P. E. Börner: Leipzig, 1880, p. 97 and pl. XXIV, 1.
J. B.: Ivories, in Bulletin of the Metropolitan Museum of Art, 1911, VI, p. 163 (ill.) and 164.

FRENCH, GOTHIC

UNKNOWN SCULPTOR. ABOUT 1400.

121 VIRGIN AND CHILD. The Virgin is standing, holding on her left arm the seated Child (greatly mutilated, only the legs covered by a long drapery remain). With her right hand she gathers up at her side the folds of a mantle worn over a simple gown with low cut bodice. The Virgin bends her head forward; her hair is waved at the sides and covered by a light veil which falls to her shoulders. Her crown is ornamented with large jewels of colored glass imitating precious stones. The border of the mantle and the edge of the bodice are also ornamented in a similar way. A dark blue opaque glass paste is inserted in the pupils of the eyes. Considerable traces of the original polychromy remain.

Wall statuette. Limestone. Polychromed. Height, $55\frac{7}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

B. NORTH FRENCH SCHOOL

UNKNOWN SCULPTOR. MIDDLE OF XIV CENTURY.

122 VIRGIN AND CHILD. Standing on a low circular base, her left foot advanced, the Virgin holds on her left arm the Child, dressed in a long garment with sleeves, holding in one hand an orb and in the other an end of the veil covering the Virgin's head. In her right hand the Virgin probably held a flower. She wears a loose gown girdled at the waist, and over this, a mantle open at the shoulders, drawn across the front of the body at the waist, and thrown over the left arm.

Statuette. Walnut. Height, $32\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. EARLY XV CENTURY.

123 SAINT GEORGE. Standing on the body of an amphisbaena or two-headed dragon the saint pierces the

NORTH FRENCH SCHOOL

monster's neck with a long lance which he holds in his raised right hand. The dragon seizes in his jaws a small shield, ornamented with a white cross on a red field, which the saint holds in his left hand. The dragon's tail, with a knot tied in the middle is held erect, terminating at half the height of the saint in a second head. S. George wears complete body armor, but no head defence. His hair is long and curly, bound



NO. 123

with a broad fillet; he looks down to the right, at the dragon. Behind the figure is a narrow panel rounded at the top. In good condition, except that the original polychromy has darkened and otherwise been injured; the dragon is painted green; the saint's armor, a metallic blue; his face, in natural colors: (Illustrated, page 123).

High relief. Oak. Polychromed. Height, $47\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoent-schel Collection.

F R E N C H , G O T H I C
UNKNOWN SCULPTOR. MIDDLE OF XV CENTURY.

124 THE ENTOMBMENT. Extending across the lower half of this relief is a sepulchre decorated with four circular panels enclosing quatrefoils. Above, in the folds of a winding sheet held by two bearded men standing at opposite ends of the group, is the body of the dead Christ crowned with thorns. Bending down her head, the Virgin carries His left hand to her lips. An aged man standing on her left supports the body with his left arm. Behind him are the heads of two holy women. At the right of the Virgin is the youthful S. John, his hand raised in lamentation. A few traces of color and gesso indicate that this relief was probably painted and gilded in its original condition.

High relief, without background. Walnut. Height, $7\frac{3}{4}$ inches. Width, $17\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

C. SCHOOL OF ILE-DE-FRANCE

UNKNOWN SCULPTOR. XIV CENTURY.

125 HEAD OF CHRIST OR OF AN APOSTLE. Head only, with short beard. The hair is treated conventionally; coarsely carved locks of hair curl over the forehead and fall at the sides, concealing the ears. The mouth is slightly open. From this it has been argued that the head represents Christ as Judge. The rather short beard, however, is that more commonly found in the apostle type. (Illustrated, page 125.)

Statue (fragment). Limestone. Height, $12\frac{3}{8}$ inches (with base). Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

This fragment comes from the neighborhood of Chartres.

A. Pératé and G. Brière: Collection Georges Hoentschel.
Paris, 1908, I., p. 4, pl. III.

SCHOOL OF ILE-DE-FRANCE

UNKNOWN SCULPTOR. XIV CENTURY.

126 SAINT JOHN THE BAPTIST. Standing figure, the weight of the body resting on the left leg. With his right forefinger he indicates an openwork disk framing the Lamb with banner and cross, which he holds in his left hand. His head is turned to the right and inclined slightly forward. His hair descends in long, regular curves to the base of the neck; the beard is short and curly. Over a long tunic with sleeves, the saint wears a mantle covering his



NO. 125

right shoulder and drawn across at the waist to fall in graceful folds at his right side.

The figure is in excellent condition. A part of the disk, however, is broken and only slight traces of the polychrome decoration of the sculpture remain. (Illustrated, page 127.)

Wall statue. Limestone. Polychromed. Height, 64 $\frac{7}{8}$ inches. Lent by J. Pierpont Morgan, 1911. From the Emile Molinier Collection. The Georges Hoentschel Collection.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 3, pl. II.

FRENCH, GOTHIC
UNKNOWN SCULPTOR. MIDDLE OF XV CENTURY.

127 VIRGIN AND CHILD. The Virgin, smiling, stands in a mannered attitude, bending to the right as she supports on her right arm the weight of the naked Christ Child, whom she holds with both hands opposite her breast. The Child holds an open book with both hands. The Virgin's mantle is caught up under her right arm and falls in heavy folds at the side. The mantle is drawn up on the head as a veil, but shows the curling waves of hair that enframe the face. The head is slightly grooved to receive an ornate crown of copper gilt set with imitation gems. The statue is in good condition, except that part of the Child's left forearm has been broken off. (Illustrated, page 129.)

Statue. Limestone. Polychromed. Height (including crown), $4\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

The affected pose of the figure and the rather heavy folds of the drapery recall the type of Gothic ivories earlier in date. The piece is dated end of XV Century and assigned to the school of Touraine in the Hoentschel Catalogue.

A. Pérate and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 6, pl. XI.

D. SCHOOL OF BURGUNDY
UNKNOWN SCULPTOR. XIV CENTURY.

128 VIRGIN AND CHILD. Central panel of a triptych. The Virgin is seated, supporting with her right hand the Christ Child, dressed in a long garment, who stands on her right knee. She holds a book in her left hand, resting it on her left knee. Above, under a trefoil arch are seen the head and arms of an angel, who places a crown upon the Virgin's head. The panel is gabled at the top and decorated with crockets.

High-middle relief. Ivory. Height, $4\frac{9}{16}$ inches. Width, 2 inches. Hewitt Fund, 1911.



NO. 126
SAINT JOHN THE BAPTIST
FRENCH, SCHOOL OF ILE-DE-FRANCE, XIV CENTURY

F R E N C H , G O T H I C

UNKNOWN SCULPTOR. ABOUT 1400.

129 SIX APOSTLES. Under an arcade with trefoil arches ornamented with crockets and pinnacles, six apostles dressed in antique costume stand holding their respective attributes. From right to left, the figures represent S. Peter, S. John Evangelist, S. James the Less, S. Philip, S. Bartholomew(?), and an unidentified apostle holding a scroll. Only slight traces remain of the original polychromy. This relief presumably formed the left half of a retable or altarpiece divided into equal parts by the tabernacle. (Illustrated, page 129.)

High relief. Limestone. Indications of painting. Height, 24½ inches. Width, 42 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

This piece comes from the environment of Beaune. It is described in the Hoentschel Catalogue as French, XV Century.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 5, pl. VII.

UNKNOWN SCULPTOR. BURGUNDIAN SCHOOL(?).
ABOUT 1400.

130 VIRGIN AND CHILD. The Virgin stands erect on a low octagonal plinth. With her left hand she supports the Christ Child, dressed in a long gown and seated on her arm (Child's body above waist has been destroyed). The Virgin wears a gown, girdled at the waist, and falling in long, deep folds to the feet. A drapery covers her left shoulder and arm, and is drawn across the body at the waist. One end is thrown over the right forearm of the Virgin. The right hand, now broken off at the wrist, presumably held a flower or sceptre. The Virgin's hair is waved at the sides and is covered by a veil falling to the shoulders; one end is drawn half way across her bosom as if the Child might have seized it in His play.

Statue. Sandstone. Height, 71½ inches. Rogers Fund, 1909.



NO. 127
VIRGIN AND CHILD, FRENCH, MIDDLE OF XV CENTURY



NO. 129
SIX APOSTLES
FRENCH, BURGUNDIAN, ABOUT 1400

FRENCH, GOTHIC

SLUTER. STYLE OF CLAUS SLUTER (DIED 1404 OR 1405). BEGINNING OF XV CENTURY.

131 VIRGIN AND CHILD. Standing, the Virgin regards affectionately the Child, whom she holds on her right arm. With a joyous movement He reaches up His arms to embrace her. The Virgin wears a long mantle over a dress girdled at the waist; her head is covered by a veil held in place by a fillet. The Child is clothed in a long, full dress with sleeves. The figure of the Virgin has suffered considerable injury; of her left arm there remain only the ends of the fingers touching the Child's knees. (Illustrated, page 131.)

Statue. Sandstone. Polychromed and gilded. Height, 35 $\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

In the Catalogue of the Hoentschel Collection this piece is described as French, middle of XV Century.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 5, pl. VIII.

UNKNOWN SCULPTOR. BEGINNING OF XV CENTURY.

132 TOMB RELIEF. Holding the Christ Child on her left arm, the Virgin is represented standing at the left in the lesser of the two compartments of unequal breadth formed by a rich Gothic arcade, while on the right, in the larger compartment, an angel with wide-spread wings presents to the Virgin a kneeling ecclesiastic (the deceased). The relief has been greatly mutilated; the heads and hands of all four figures have been destroyed. The background and other minor parts have been restored. On the lower part of the frame is a long inscription unfortunately incomplete and much injured. The following Latin verses can be made out in part:

..... primis eius pia funera (?) ..

Decessit lux et miserorum

Quem rex sanctorum precor (?)

It is greatly to be regretted that the name is missing of the



NO. 131
VIRGIN AND CHILD
STYLE OF CLAUS SLUTER

FRENCH, GOTHIC

deceased who addresses this supplication to the King of Saints. Fragmentary inscriptions remain on other parts of the framework and above the group of the kneeling ecclesiastic and angel, but can not be interpreted with certainty. High relief. Limestone. Height, $48\frac{1}{2}$ inches. Length, 99 inches. Depth, 9 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

This relief was found in a fragmentary condition in the environment of Dijon. It may be compared with the monument of Jan van Polanen (died 1384) at Breda. See the article on this tomb by A. Pit in *Onze Kunst*, 1908, p. 21-25; and in *L'Art Flamand et Hollandais*, 1908, p. 19-23. A somewhat later monument affords another interesting comparison; this is a relief representing the Coronation of the Virgin in the Château de la Ferté-Milon.

A. Pératé and G. Brière: *Collection Georges Hoentschel. Paris, 1908*, I, p. 4, pl. IV.

UNKNOWN SCULPTOR. MIDDLE OF XV CENTURY.

133 A MOURNER. Figure of a middle-aged man, of short stature and heavily built, standing with folded arms, his head inclined slightly forward. He wears a long, sleeveless mantle, buttoning at the throat, over an inner garment which falls in folds at his feet; a cowl over his head. (Illustrated, page 133.)

Statuette. Marble. Height, $15\frac{3}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

This figure, powerful in its energetic realism, if somewhat heavy and coarse in execution, should be compared with the analogous statuettes made by Claus de Werve (two, by his master, Claus Sluter) for the tomb of Philippe le Hardi, now in the Museum of Dijon (some figures in the Musée de Cluny at Paris), and with similar statuettes on the tomb of Jean sans Peur by Juan de la Huerta and Antoine le Moiturier, also in Dijon.

L. Courajod: La sculpture à Dijon, 1892.

A. Kleinclausz: Claus Sluter et la sculpture bourguignonne au XVe siècle.

SCHOOLS OF BURGUNDY AND THE BOURBONNAIS

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 8, pl. V.

UNKNOWN SCULPTOR. MIDDLE OF XV CENTURY.

134 AN ECCLESIASTIC. A middle-aged man, presumably an abbot, stands with his right knee bent, holding in his left hand a crozier (incomplete), and in his right, an open book with the pages displayed.



NO. 135



NO. 133

Statuette. Sandstone. Height, $3\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

E. SCHOOL OF THE BOURBONNAIS

UNKNOWN SCULPTOR. UNDER BURGUNDIAN INFLUENCE. MIDDLE OF XV CENTURY.

135 SAINT MARY MAGDALEN. The saint wears a large mantle drawn up on her head. In her left hand she holds a chalice covered by one end of the mantle. With her right hand she gathers together the broad folds of the mantle which falls away from her left shoulder. Her body is

FRENCH, GOTHIC

clothed in her own long hair rippling to the feet. One heavy strand falls over the drapery nearly to the waist, and a second, partly covered by a fold of the mantle, to her left knee. (Illustrated, page 133.)

Statuette. Sandstone. Height, $16\frac{3}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Compare with a statuette of the Magdalen at Souvigny. See P. Vitry: *Michel Colombe et la sculpture française de son temps*, 1901, p. 307, 308. (Ill.)

F. SCHOOL OF PROVENCE

UNKNOWN SCULPTOR. FIRST HALF OF XV CENTURY.

136-137 TWO DEACONS HOLDING CANDLESTICKS. Two youths, wearing dalmatics over long albs, hold each a heavy pricket candlestick. Their feet are bare; their hair is cut short over the forehead, but hangs in long waves at the side. Both figures have the same pose except that one holds the candlestick on his right side, and the other on his left. The octagonal bases have foliated ornament. Considerably restored.

Wall statues. Stone. Height, $44\frac{3}{4}$ inches (No. 136), $46\frac{3}{8}$ inches (No. 137) Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 5, pl. VI.

IV
LATE GOTHIC—EARLY RENAISSANCE
PERIOD
ABOUT 1450 TO 1525

A. NORTH FRENCH SCHOOL

UNKNOWN SCULPTOR. SECOND HALF OF XV CENTURY.

138 SAINT MICHAEL. Standing, the archangel holds in his right hand a spear which he thrusts into the throat of a naked devil writhing beneath his feet. In his left hand he holds a balance with two small kneeling figures in the pans. He is clad in full armor over which he wears a mantle thrown over his left shoulder and arm. A jeweled circlet crowns his long wavy hair. The demon's left leg has been broken off above the knee; otherwise, the statue is in perfect condition.

Wall statuette. Alabaster. Height, $30\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. SECOND HALF OF XV CENTURY.

139 ANGEL. Standing, facing nearly in profile to the right, the left leg advanced, the right bent at the knee, a little angel holds with both hands a musical instrument resembling a watchman's rattle in shape. The angel is dressed in a cope with embroidered orphreys, drawn across

LATE GOTHIC—EARLY RENAISSANCE

the lower half of the body, over an alb showing the amice at the neck. The orphreys are finely sculptured in low relief with arched panels containing figures of saints. The angel's wings, held close to the body, are seen in profile. The thick curly hair, bound by a fillet with a jewel over the brow, is brushed back from the face and massed at the sides. The tip of one wing has been destroyed. The base and the lower part of the drapery have suffered some injuries. The tip of the nose has been destroyed. Traces of faded pigment indicate that the statue was originally painted. The hair and parts of the cope still show a red coloration.

Wall statuette. Limestone. Polychromed. Height, 27 $\frac{5}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. POSSIBLY FLEMISH. SECOND HALF OF XV CENTURY.

140 CONSOLE. A little angel with wide-spread wings is represented holding a long scroll on which is painted in Gothic letters S. Martin, red and black on a white ground. The angel's gown, wings, and curly hair are gilded; the flesh parts, in natural colors. The background is painted red, and the mouldings, green and gold.

High relief. Limestone. Polychromed and gilded. Height, 10 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

This console once supported a statue of S. Martin, to judge from the name painted on the scroll.

UNKNOWN SCULPTOR. SCHOOL OF ILE-DE-FRANCE(?). END OF XV CENTURY.

141 THE NATIVITY. In a stable with brick walls of uneven height completed by woven osier screens, the Virgin is kneeling with folded hands, while in the center of the composition two little angels make ready the cradle for

FRENCH, NORTH FRENCH SCHOOL

the Christ Child whose linen S. Joseph, seated on a low stool, warms in front of a fire. A third angel kneeling upon the brick wall that forms a background to this group watches over the Infant Jesus in a wicker cradle; the Child holds out His arms to caress the ox and ass standing behind the manger. At the left, three adoring angels lean over one of the osier screens; three shepherds balance this group at the right. The Virgin wears an ample cloak which still retains much of



NO. 141

the original gilding. S. Joseph is dressed in a pilgrim's gown; the cowl is thrown far back on his head. The gown was originally dark blue plentifully relieved by gilding. Much of the polychromy has been destroyed. (Illustrated, page 137.) High relief, with parts in the round. Limestone. Polychromed and gilded. Height, $17\frac{1}{8}$ inches. Width, $27\frac{9}{16}$ inches. Lent by J. Pierpont Morgan, 1907. From the Emile Molinier Collection. The Georges Hoentschel Collection.

This sculpture is described in the text of the Hoentschel Catalogue as Burgundian (but illustrated as German), end of XV Century. The realistic group of shepherds leaning over

LATE GOTHIC—EARLY RENAISSANCE

the wattle with affectionate curiosity is strongly marked by Flemish influence, but on the other hand, the opposite group of three adoring angels is distinctly French both in spirit and execution. It may well be compared with the three little angels singing the Gloria in excelsis, an exquisite piece of sculpture, painted and gilded, now in the Louvre (No. 209 of the Catalogue sommaire, Collection Timbal.)

A. Pératé and G. Brière: *Collection Georges Hoentschel. Paris, 1908, I, p. 8, pl. XVI.*

P. Vitry and G. Brière: *Documents de sculpture français du moyen age, 2d Ed. 1907, pl. CXVII.*

UNKNOWN SCULPTOR. LATE XV CENTURY.

142 SAINT ELOY (ELIGIUS). The patron saint of workers in metal, blacksmiths, and farriers is represented as a young, beardless man wearing a green apron over a knee-length gown with a broad red collar; he has red hose, and on his orange-yellow hair a broad flat hat, red with black decoration. He stands behind an anvil, with his right hand (originally holding an implement) upraised, and with his left holding on the anvil the hoof and lower part of the leg of a horse. This refers to the legend that a horse was once brought to S. Eloy to be shod, but, being possessed by a devil, kicked so furiously that no one dared approach except the saint, who cut off the horse's leg, put on the shoe, and with the sign of the cross joined the leg on again, to the great astonishment of all. Two horse-shoes, a pincer, and other tools are attached to the front of the anvil block.

Wall statuette. Limestone. Polychromed and gilded. Height, 28½ inches. Rogers Fund, 1906.

UNKNOWN SCULPTOR. ABOUT 1500.

143 SAINT GEORGE. Riding a horse (facing to the right), with gilded trappings, who rears over the crouching body of the dragon, S. George bends over, preparing to thrust with the lance (originally held) in his raised right hand. The saint wears a girdled blouse with a short fluted skirt; his

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sleeves are slashed and puffed at the shoulders. On his head he wears a broad flat hat with many plumes or tabs. Except for a blue scarf that floats behind him from his shoulders, his costume is gilded. The horse is painted a dark red brown. The rounded base, flat in the back, was originally gilded.

Wall statuette. Oak. Polychromed and gilded. Height, $12\frac{7}{8}$ inches. Width, $9\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

144 A BISHOP. Wearing a jeweled mitre and a cope, fastened by a circular morse, thrown back on his shoulders, a middle-aged man with a short full beard and curly long hair, is represented in one-third length, holding in his right hand a crozier and in his left, a large open book. The flat background has been mutilated, but was probably oblong in shape. The polychromy has darkened considerably, but much of the original gilding remains.

High relief. Oak. Polychromed and gilded. Height, $16\frac{1}{4}$ inches. Width, $24\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. EARLY XVI CENTURY.

145 VIRGIN AND CHILD. The Virgin, standing, supports on her left arm the seated Christ Child, who stretches out His right arm to her breast; His right foot is held in the Virgin's right hand. The figure of the Christ Child has suffered considerable mutilation; the head, the left arm, and both hands have been destroyed. The Virgin wears a mantle over her gown, and on her head a veil.

Statuette. Limestone. Height, $15\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 7, pl. XV.

L A T E G O T H I C — E A R L Y R E N A I S S A N C E
UNKNOWN SCULPTOR. SCHOOL OF TROYES(?). EARLY
XVI CENTURY.

146 SAINT MARY MAGDALEN. The saint is represented as an elaborately dressed young woman holding in both hands a small cylindrical box with cover. She wears a large turban richly decorated and held in place by a veil passed under the chin. A string of pearls hangs across her forehead; her hair falls in long strands upon her shoulders. Over her robe with long sleeves she wears a mantle ornamented with a border presumably imitating heavy embroidery; an over-skirt is looped up on her left side. A cross is suspended from her neck. The figure stands on a plinth ornamented with a sculptured shield which, it may be presumed, originally bore a coat-of-arms or the name of a saint. Considerable traces of painting indicate that the figure was originally fully polychromed.

Wall statue. Limestone. Polychromed. Height, 43 $\frac{5}{8}$ inches. Lent by J. Pierpont Morgan, 1911. The Georges Hoentschel Collection.

Flemish influences are marked in the mannered elegance of this figure, which recalls the familiar type of Quinten Massys. In the Hoentschel Catalogue, where this piece is described as French, first half of XVI Century, attention is called to the similarity in style of this figure to certain sculptures of the School of Troyes. The statue comes from the environment of Troyes.

R. Koechlin and J.J. Marquet de Vassalot: *La sculpture à Troyes*. Paris, 1900.
p. 139.

P. Vitry: *Michel Colombe, et la sculpture française de son temps*. Paris, 1901,
p. 320 and following.

A. Pératé and G. Brière: *Collection Georges Hoentschel*.
Paris, 1908, I, p. 7, pl. XIII.

B. SCHOOL OF LORRAINE

UNKNOWN SCULPTOR. END OF XV CENTURY.

SCHOOLS OF LORRAINE AND ILE-DE-FRANCE

147 SAINT BARBARA. The saint is standing in a mannered pose, with an exaggerated bending of the body to balance the weight of the tower, the symbol of her martyrdom, which she holds in her left hand. With her right hand she gathers up the folds of a mantle which has a patterned border imitating heavy embroidery. Her gown, bordered in the same way, is caught up on her left side, showing the under-dress beneath. Her head is inclined slightly forward; her hair, bound with a narrow fillet, falls on her shoulders in long, wavy strands. The tower, a careful architectural model, is nearly half the height of the figure; it has round-arched windows and door and is completed by battlements and a high roof in the Renaissance style. Of the original painting and gilding only a few indications now remain. The fingers of the left hand and part of the base of the tower have been destroyed.

Statue. Sandstone. Height, 56 inches. Rogers Fund, 1908.

C. SCHOOL OF ILE-DE-FRANCE

UNKNOWN SCULPTOR. LATE XV CENTURY.

148 SAINT IVES. The saint is represented as a middle-aged man of sturdy build, standing with his left leg bent, holding in his raised right hand a rolled document with seal attached. His left hand he holds at his belt, from which hangs a tasseled pouch. Over a garment with long, loose sleeves he wears a cassock-like gown, buttoned down the front, with short sleeves. A scarf is crossed around his neck. He wears a low, soft hat with side-pieces; his boots have rolling high tops. This statue has suffered considerable injury. The parts restored are right forearm and hand with roll, left hand, toes of both feet, lower part of face, part of base.

Wall statue. Sandstone. Height, $5\frac{3}{4}$ inches. Rogers Fund, 1906.

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UNKNOWN SCULPTOR. ABOUT 1500.

149 SAINT MARTIN DIVIDING HIS CLOAK TO CLOTHE A BEGGAR. The saint is represented astride a horse, turning in the saddle to divide with his sword a large mantle one end of which he holds in his left hand. The other end a naked beggar crouching behind the off flank of the horse wraps around his emaciated body, while with his right hand he holds up part of the mantle for the saint's blow. The beggar's legs and the right hind leg of the horse are only partly worked in the round. The background, from which they stand out in high relief, represents a hilly landscape with clumps of small trees seen at a distance. One of the clumps of trees supports the raised right foreleg of the horse. The saint wears a blue jacket or blouse with tight sleeves, green trunks, and high yellow boots. A low, round cap with turned-up side-pieces covers his yellow hair, cut straight at the neck. The scabbard hanging from his belt has been broken. The horse is painted gray; the cloak, green with red lining; the landscape, green and orange; the flesh parts, in natural colors.

Wall statue. Limestone. Polychromed. Height, 38 inches. Width, 29 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

D. SCHOOL OF BURGUNDY

UNKNOWN SCULPTOR. EARLY IN SECOND HALF OF XV CENTURY.

150 VIRGIN AND CHILD. On her right arm the Virgin supports the Christ Child dressed in a simple robe. He is seated holding on His knees an open book in which He writes; His left arm is extended to reach an ink-well held by the Virgin in her left hand. The Virgin wears over her gown a loose mantle with sleeves, fastened by a brooch at her throat. A diadem holds in place on the back of her head a veil which descends to her shoulders.

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Statuette. Marble. Height, 17 $\frac{3}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 5, pl. IX.

UNKNOWN SCULPTOR. SECOND HALF OF XV CENTURY.

151 SAINT JAMES THE GREAT. Leaning on the pilgrim's staff which he holds in his right hand, the saint stands with his right foot advanced, holding in his left hand an open book against his hip. He wears a hat with a broad brim turned down in the back, ornamented in front with a shell and two badges of crossed staves. Over a tunic girdled at the waist and falling below the knee, he wears a long cloak fastened at the throat. On his feet are sandals. A flask and a string of beads are suspended from the staff. He has a short beard, and long hair falling to his shoulders. A few vestiges remain of the original polychrome decoration. The staff has been fractured in two places. Otherwise the statue, which stands on a square plinth, is in excellent preservation.

Wall statue. Stone. Height, 40 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

This work was probably not executed in Burgundy although it is related in style to the sculptures of the Burgundian school.

E. SCHOOL OF TOURAINE

UNKNOWN SCULPTOR. SCHOOL OF TOURAINE (?). SECOND HALF OF XV CENTURY.

152 VIRGIN AND CHILD. The Virgin is seated in a low-backed Gothic chair. Her abundant hair is waved at the sides of the face and falls in long strands upon the shoulders. She is crowned with an elaborate diadem imitating goldsmith's work. With her left hand the Virgin holds on her knee the Christ Child, who plays with a bunch of grapes, which she presents to Him with her right hand. Traces of the old coloring remain; the crown was originally gilded.

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The Child's left arm is broken off at the elbow; the sculptured decoration of the chair appears to have been restored in part.

Statue. Limestone. Polychromed and gilded. Height, $29\frac{7}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 6, pl. X.

UNKNOWN SCULPTOR. SCHOOL OF TOURAIN, OR MORE GENERALLY, OF THE REGION OF THE LOIRE. SECOND HALF OF XV CENTURY.

153 SAINT CATHERINE OF ALEXANDRIA. The saint is standing, holding in her left hand an open book which she regards. In her right hand she originally held a segment of the spiked wheel that symbolizes her martyrdom. Except for a small fragment clasped in her hand, this piece has been entirely destroyed, but supports and other indications show that one end was opposite her breast and that the other was held by a small figure of a bearded king crouching at her left foot. She wears a long mantle with an ornate border over a gown with a close-fitting bodice cut low in the neck. One end of the mantle and an overskirt (confused in the sculpture with the mantle but distinguished from it by color) are caught up under her right arm. The saint is crowned, and her hair hangs down long upon her shoulders. The over-dress was painted blue; the mantle, red; the border and quilted lining, gilded; the king's garment, red. The polychromy has been largely destroyed. (Illustrated, page 145.)

Wall statue. Limestone. Polychromed and gilded. Height, $61\frac{1}{8}$ inches. Rogers Fund, 1907.

Compare with sculptures at Châteaudun. See P. Vitry: Michel Colombe, et la sculpture française de son temps. Paris, 1901, p. 78-81.

UNKNOWN SCULPTOR. SCHOOL OF TOURAIN(?). ABOUT 1500.



NO. 153
SAINT CATHERINE OF ALEXANDRIA
FRENCH, SECOND HALF OF XV CENTURY

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154 SAINT CATHERINE OF ALEXANDRIA. Standing, the saint holds in her right hand a palm branch and in her left, a long scroll. She wears a red mantle over a close-fitting gown cut low at the neck. The bodice is colored orange-brown and originally was closely patterned in blue, gold, and brown; the skirt is dark blue with a pattern in gold. Her crown and hair are gilded. The flesh parts have largely lost their coloring. The saint stands on a small recumbent figure representing the Emperor Maximin. He is crowned and wears at his belt a sword which he attempts to draw. His red garment is ornamented with both carved and painted patterns. The plinth, bearing initials S K, is octagonal.

Wall statue. Limestone. Painted and gilded. Height, 43½ inches. Lent by J. Pierpont Morgan, 1907.

This statue is said to have come from a church in Issoudun, Province of Indre. It is probably from the chapel of the Hospital of Issoudun, an institution founded early in the Middle Ages for the succor of pilgrims and travelers. The chapel was built and embellished by Pierre de la Cheze, administrator of the Hospital from 1494 to 1510. A statue of S. Catherine is known to have stood at the entrance of the chapel. Several sculptures from this chapel were exhibited by a New York dealer in 1911. Among them was a statue of S. Roch, apparently by the same master as the S. Catherine owned by Mr. Morgan.

UNKNOWN SCULPTOR. END OF XV CENTURY.

155 SAINT GEORGE. Clad in complete armor, the visor of his plumed casque thrown back, the saint, with a lance (now destroyed) originally held upright in his right hand, advances to the left astride a gaily caparisoned horse. The broad reins, set with stones and tasseled, the saint holds in his left hand. Hanging at his side is a short sword in its scabbard. The horse's left foreleg is raised and supported by a foreground plant. The right fore and hindlegs are not free, except in part, from the background, which represents a hilly landscape with clumps of little trees, as if seen at a distance.

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The statue was originally painted, but has now lost most of the coloring. With few exceptions, the statue is in good condition. (Illustrated, page 147.)

Wall statue. Limestone. Polychromed. Height, $44\frac{1}{4}$ inches. Width, 31 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.



NO. 155

UNKNOWN SCULPTOR. SCHOOL OF MICHEL COLOMBE
(BORN ABOUT 1430, DIED 1512 OR SHORTLY AFTER). ABOUT
1500.

— 156 PIETÀ. The central figure of this composition is Our Lady of Sorrows, who is seated, her hands crossed upon her breast, with the dead body of Christ resting upon her knees. She wears a large mantle which is drawn up on her head; a wimple enfames her face. She regards sorrowfully the deep wound in the Savior's side. His body is naked except for a loin cloth; His right arm hangs limply to the

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ground; His head, bearded, with long curling hair, is supported by a kneeling ecclesiastic, Armand de Gontaut, Bishop of Sarlat. He wears a rochet with sleeves, and a short cape with a hood. In front of him, on the ground, is a jeweled mitre (much injured). Opposite this figure, kneeling at the feet of Christ, is Pons de Gontaut, Seigneur de Biron. He is clad in armor, over which he wears a cotte d'armes, or loose coat resembling a dalmatic, open at the sides, showing the heavy sword worn at the belt; on a rocky mound in front of him is his helmet with lowered visor. His hands have been broken off at the wrists, but were originally folded in prayer. His head is seen in profile; his long hair is cut straight at the neck. The group has suffered some mutilation and injuries; besides those already mentioned they include the feet and part of the right leg of Christ, part of the feet of Pons de Gontaut, and several fractures in the three bases, which originally fitted together as one. Fortunately, however, they detract very little from the effectiveness of this group. The noses of both donors, Pons and Armand, have been restored. Considerable traces of the original polychromy remain. (Illustrated, page 149.)

Statues in group. Limestone. Polychromed. Height, $43\frac{3}{8}$ inches. Width, $92\frac{1}{2}$ inches. Depth, 22 inches. Lent by J. Pierpont Morgan, 1907.

This important monument, together with the larger group of the Entombment described below under the No. 157, comes from the chapel of the Château de Biron, in southwestern France. The Château as it stands dates from its reconstruction after 1444 when it was destroyed by the English troops. Pons de Gontaut, who was Seigneur de Biron towards the close of the fifteenth century, accompanied Charles VIII on his ill-planned expedition into Italy. While in Rome (1495) Pons obtained from the Borgia Pope, Alexander VI, permission to found a private chapel dedicated to Nôtre-Dame-de-Pitié de Biron. On his return, he constructed two churches, one above the other. The lower church was to be used as a parish church; the upper was the private and funerary chapel of the family. The chapel was dedicated in 1524, the year of Pons' death.



NO. 156
PIETA, FROM THE CHATEAU DE BIRON
SCHOOL OF MICHEL COLOMBE

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Besides the sculptures of the Pietà and the Entombment, this chapel contained the tomb of Pons de Gontaut and that of his brother, Armand de Gontaut. These two latter monuments, it may be said, show strongly the Italianizing influence already apparent in the Entombment, and are clearly of a slightly later date. The execution of the Pietà may be dated on stylistic grounds in the closing years of the fifteenth century; it is consequently the earliest of the four monuments. The Pietà was placed in a shallow niche behind the high altar; in front of this, in the middle of the nave was the tomb of Pons de Gontaut. A side chapel serving as a transept contained the sculptures of the Entombment, and in the entrance of the chapel, the tomb of Armand de Gontaut.

The subject of the Pietà is one rarely treated in thirteenth and fourteenth century French sculpture. In the fifteenth century, however, this theme with its extraordinary dramatic possibilities was welcomed by the sculptors of the new realistic movement initiated by the powerful genius of Claus Sluter in the first years of the century. Even in so late a work as the Biron Pietà, Sluter's influence is felt in the harsh realism of the dead Christ and still more in the massive, heavy folds of the Virgin's drapery. Together with these realistic elements, however, the Biron Pietà shows a feeling for harmonious beauty, notably in the quiet, restful lines of the balanced composition, that connects the unknown sculptor with the school of Michel Colombe, whose polished and gracious art, at the end of the fifteenth century, counterbalanced the rugged initiatory vigor of Sluter.

P. Vitry: *Les Sculptures de Château de Biron*, in *Les Arts*, March, 1904, No. 27.

R. E. F.: *Sculptures from the Château of Biron*, in the *Bulletin of the Metropolitan Museum*, 1908, III, pp. 135-140.

UNKNOWN SCULPTOR. SCHOOL OF MICHEL COLOMBE.
ABOUT 1510-1515.

— 157 THE ENTOMBMENT. The group consists of thirteen figures, including five small angels; it is arranged in a shallow round-arched recess enclosed in a wooden frame. At the extreme right and left of the foreground, at either end of the tomb, stand Nicodemus and Joseph of Arimathea, bearded men, richly costumed. One wears an ornate turban and a



NO. 157
THE ENTOMBMENT
FROM THE CHÂTEAU DE BIRON
SCHOOL OF MICHEL COLOMBE

LATE GOTHIC—EARLY RENAISSANCE

loose coat with cape over a long gown; the other, a long coat open at the sides with short sleeves, high boots, and an elaborate head-dress with turned-up borders; tasseled pouches hang from their belts. They hold over the open sepulchre a simple bier covered with drapery on which rests the supine body, naked except for a loin cloth, of the dead Christ. Behind this group, in the center of the composition, stands the Virgin Mary with folded hands, her head bent down in sorrow. She is tenderly supported by two holy women who, like the Virgin, wear heavy mantles over their gowns, the head covered by a fold of the mantle or by a scarf knotted on the breast. At the right of this central group is S. Mary Magdalen holding in both hands an ointment box. Her long hair is partly covered by a veil; one end of her mantle is caught up on her right arm. Opposite her, at the left of the central group, is S. John the Apostle, sorrowfully regarding the face of Christ, and holding in his hands the crown of thorns. He is dressed in antique costume, a long-sleeved tunic with a mantle thrown over his left shoulder. Above this group, fastened to the back wall of the niche, are five small flying angels dressed in long fluttering gowns. The front of the sepulchre is ornamented by two oblong panels separated by pilasters, representing in low relief Abraham's sacrifice and the casting up of Jonah, types of the sacrifice of Christ and of His Resurrection. The coloring of these reliefs is particularly well preserved.

The present architectural setting is a reproduction in plaster of the original stone recess which is somewhat earlier in date than the sculpture it sheltered and probably was constructed at the same time as that of the Pietà. The great wooden frame, carved with delicate arabesques and painted, is the original one, however, and shows in its ornament the same Italianate tendencies as the reliefs and mouldings of the sepulchre. It was originally fitted with doors.

The noses of the Magdalen, Joseph, and Nicodemus have been restored; the fingers and toes of Christ have been destroyed. Vandals have incised their names upon His

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body. The original polychromy is well preserved. (Illustrated, page 151.)

Statues in group. Limestone. Polychromed. Height of frame, 183 inches. Width of frame, 145 inches. Height of recess, 96 inches. Width of recess, 104 inches. Depth of recess, 32 inches. Lent by J. Pierpont Morgan, 1907.

The disposition of the figures in this group of the Entombment is traditional, and follows a formula created in the first half of the fifteenth century. During the second half of this century the theme enjoyed considerable popularity, as several important monuments witness. The first of these great sculptured groups around the dead Christ is at Tonnerre (1453). The culminating point in this phase of French art was reached in the Entombment at Solesmes (1496).

The group of the Entombment, lent by Mr. Morgan, comes from the chapel of the Château de Biron, together with the Pietà described above under No. 156. Italian influence is shown in an increased attention to elegance of form and decoration. The sentiment is calmer, more pondered and discreet. The sturdy realism of French art is chastened by the new desire for grace "à la mode d'Ytallie." This is manifest in the weakening of the type of the dead Christ, and in the absence of any expression of abandonment to grief or of any other strongly felt emotion. The new tendency is even more completely illustrated in the decoration of the sepulchre and of the great wooden frame, which possibly may be the work of Italian artists, as at Solesmes and elsewhere, working under the direction of a French master sculptor.

P. Vitry: *Les Sculptures de Château de Biron*, in *Les Arts*, March, 1904, No. 27.

R. E. F.: *Sculptures from the Château of Biron*, in the Bulletin of the Metropolitan Museum, 1908, III, p. 135-140.

UNKNOWN SCULPTOR. INFLUENCED BY MICHEL COLOMBE. ABOUT 1500.

- 158 SAINT CATHERINE. Holding against her body an open book in her left hand, her right hand resting on the ornamental hilt of a sword held vertical at her side, near a small spiked wheel, the young saint stands, with her left foot

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advanced, on the writhing figure of the Emperor Maximin, who holds a sceptre in his right hand. Over her long hair, which hangs down in strands upon her shoulders, the saint wears a veil held in place by a low crown. Her mantle, fastened by tasseled cords, is worn far back on the shoulders, showing the gown cut square at the neck and the over-vest, from which hangs an ornament by a long linked chain.

Wall statue. Limestone. Height, 32 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Compare with a Saint Catherine at Cléré. See P. Vitry: *Michel Colombe et la sculpture française de son temps*. Paris, 1901, p. 327. (Ill.)

UNKNOWN SCULPTOR. INFLUENCED BY MICHEL COLOMBE. ABOUT 1500.

— 159 VIRGIN AND CHILD. The Virgin is standing, wearing a large mantle that falls aside at the shoulders to show the close-fitting corsage of her gown. Her hair is covered by a long veil, except for the few tresses that hang down upon the shoulders and cross the breast. Over this veil the Virgin wears a high crown carved to imitate precious stones in their settings. With her left hand supporting the feet of the Christ Child, seated on her right arm, she holds up a fold of her mantle. Except for a drapery over the lower part of His body, the Child is unclothed; He holds an open scroll with both hands. Considerable traces of the original coloration remain. The statue is free from injury and restoration. (Illustrated, page 155.)

Wall statue. Limestone. Polychromed. Height, 64 $\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1911. The Georges Hoentschel Collection.

This is an important work of the late fifteenth or early sixteenth century, Burgundian in its direct realism, but showing the tempering influence of the School of the Loire in the milder, sweeter expression of beauty. Compare with *La Vierge d'Olivet* by Michel Colombe or of his atelier, in the Louvre. Shown



NO. 159
VIRGIN AND CHILD
SCHOOL OF MICHEL COLOMBE

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at the Exposition des primitifs français, Paris, 1904. Catalogue, No. 317 (Pl.).

- P. Vitry: La sculpture à l'exposition des primitifs français, in *Gazette des Beaux Arts*, 1904, XXXII, p. 164.
Id.: Michel Colombe et la sculpture française de son temps. Paris, 1904.
A. Pérate and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, pl. XII.

UNKNOWN SCULPTOR. SCHOOL OF MICHEL COLOMBE.
BEGINNING OF XVI CENTURY.

— 160 THE EDUCATION OF THE VIRGIN. The Virgin, represented as a young girl, her long wavy hair crowned with flowers, stands at the left of S. Anne, who teaches her to read from a book which they hold together. With her right hand the Virgin turns the pages; with her other hand she supports the book, aided by S. Anne, who holds one corner of the book in her left hand. With her right hand, S. Anne points out a passage which the Virgin regards, her head slightly inclined. Over her gown, S. Anne wears a loose mantle which has fallen from her left shoulder; her face is framed in the folds of a wimple covered by a neatly pressed veil. The Virgin's dress is girdled with a long sash having decorated ends. Except for a few minor injuries, the group is in excellent condition. (Illustrated, page 157.)

Statue. Sandstone. Height, $57\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Compare with the Virgin and S. Anne, ascribed to Jean de Chartres, now in the Louvre, coming from the Château de Chantelle.

A. Michel: Les Statues de Sainte Anne, Saint Pierre, et Sainte Suzanne, in *Fondation Piot, Monuments et Mémoires*, 1899, VI, p. 95-105, pl. VIII.

P. Vitry: Michel Colombe et la sculpture française de son temps. 1901, p. 464.



NO. 160
THE EDUCATION OF THE VIRGIN
SCHOOL OF MICHEL COLOMBE

F. SCHOOL OF LYONS

JEHAN PERRÉAL (JEHAN DE PARIS). BORN 1460 OR 1463. DIED 1529. PAINTER, SCULPTOR, ARCHITECT. WORKED IN FRANCE CHIEFLY AT LYONS; ACCOMPANIED LOUIS XII ON TWO ITALIAN EXPEDITIONS. PERRÉAL DESIGNED THE MEDAL DESCRIBED BELOW, WHICH WAS MODELED BY NICHOLAS LECLERC AND JEHAN DE SAINT-PRIEST, SCULPTORS, AND EXECUTED BY JEHAN LEPÈRE, GOLDSMITH.

— 161 PORTRAIT MEDAL OF LOUIS XII AND ANNE DE BRETAGNE.

Obverse. Bust portrait of Louis XII in profile to the right. He wears a cap with turned-up cape, and a crown. Over a loose body-garment, he wears the collar of the order of Saint Michel. The field is semé with fleurs-de-lis. Legend in raised letters: FELICE · LVDOVICO · REGNATE · DVODECIMO · CESARE · ALTERO · GAVDET · OMNVS · NACIO. In the exergue under the bust is a small heraldic lion, the device of the city of Lyons.

Reverse. Bust portrait of Anne de Bretagne in profile to the left. The Queen is crowned and wears a head-cloth or veil which hangs down upon her shoulders. Her bodice is patterned. The field is semé at the left with fleurs-de-lis, and at the right with ermine. Legend in raised letters: LVGDVN · RE · PVBLICA · GAVDETE · BIS · ANNA · REGNANTE · BENIGNE · SIC · FVI · CONFL · ATA · 1499. In the exergue, a lion similar to that on the obverse.

Low relief. Bronze. Dark brown patina. Diameter, $4\frac{1}{8}$ inches. Hewitt Fund, 1911.

On the occasion of the marriage in 1499 of Louis XII with Anne de Bretagne, widow of Charles VIII, the Consulate of Lyons presented the queen with this commemorative medal of which a considerable number of examples are known. Although the medal, one of the finest medalllic works of the French Renaissance, was once considered Italian in origin, the ascription to Jehan Perréal and his assistant craftsmen has been definitely

FRENCH, SCHOOLS OF LYONS AND TOULOUSE

established. Besides this medal, Perréal is known to have designed one commemorating the visit to Lyons in 1494 of Charles VIII and his consort. The execution was entrusted to Jehan and Nicolas Lepère "d'après la pourtraicture de la main de Jehan Perréal."

- J. Friedländer: Die italienischen Schaumünzen des fünfzehnten Jahrhunderts. Berlin, 1880-1882, pl. XLI.
A. Armand: Les médailleurs italiens des quinzième et seizième siècles. Paris, 1883, II, p. 141, No. 12.
E. M. Bancel: Jehan Perréal. Paris, 1885.
R. de Maulde Jean Perréal dit Jean de Paris, in Gazette des Beaux Arts, 1895, II, p. 265-278.
L. Forrer: Biographical Dictionary of Medalists. London, 1909, IV, p. 453-4.
J. B. : Renaissance Portrait Medals, in Bulletin of the Metropolitan Museum, 1912, vii, p. 52, 54. (III.)

G. SCHOOL OF TOULOUSE

UNKNOWN SCULPTOR. LATE XV CENTURY.

162 SCENES FROM THE LIFE OF CHRIST. This long frieze forms a retable divided into nine compartments by variously decorated columns. At the right and left of each capital were originally two little angels, but for the most part they have now been destroyed. From left to right the subjects represented are: (1) The Annunciation; (2) The Nativity; (3) The Adoration of the Magi; (4) The Presentation of Jesus in the Temple; (5) Christ Crucified, with the Virgin and S. John; (6) The Procession to Calvary; (7) Christ in the Garden of Olives; (8) Christ appearing to the Magdalen; (9) The dead Christ supported by the Virgin. Low relief. Walnut. Polychromed and gilded. Height, $7\frac{1}{4}$ inches. Length, $79\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

This piece is described in the Hoentschel Catalogue as French, XV Century.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 13, pl. XXVII.

LATE GOTHIC—EARLY RENAISSANCE

UNKNOWN SCULPTOR. BEGINNING OF XVI CENTURY.

163 THE LAST SUPPER. Our Lord is seated, His hands folded in prayer, at a semi-circular table. On His right are five apostles, and on His left, S. John sleeping with his head upon his hand, and five other apostles. A cutting on the face of the relief indicates that Judas was seated opposite S. John; this figure has been lost.

High relief, without background. Marble. Height, $15\frac{7}{8}$ inches. Width, 42 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

The composition follows the well-known Italian type, but suggests a Flemish influence in the realistic, unspiritual conception of the apostles concerned with the flagons of wine and the baskets of bread before them.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 7, pl. XIV.

H. UNCLASSIFIED

UNKNOWN SCULPTOR. LATE XV CENTURY.

164 VOLUTE. This is presumably a fragment from a choir stall. The designs, which differ on each side, consist of bunches of grapes, leaves, and tendrils. The leaves spring from two stalks, one on each side, which are separated by a rope motive. In fair condition.

In the round. Oak. Gilded. Greatest dimension, $20\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. EARLY XVI CENTURY.

165 RELIQUARY BUST OF A FEMALE SAINT. The hair is waved back at the sides and falls in long tresses on the shoulders. The bodice is embroidered, cut square and low in the neck, showing an undervest ornamented with embroidered bands around the neck and down the front. In

F R E N C H , U N C L A S S I F I E D

the lower part of the bust a circular opening has been cut to receive a reliquary. The bust is hollow and open in the back.

Wall bust. Linden. Indications of painting. Height, $18\frac{3}{4}$ inches. Width, $10\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Companion piece, No. 166.

UNKNOWN SCULPTOR. E A R L Y XVI C E N T U R Y .

166 RELIQUARY BUST OF A FEMALE SAINT. Two ends of a scarf or head-dress set with stones fall to the shoulders; a fillet encircles the head. The shoulders are covered by a cape, open in front, showing a bodice ornamented with embroidered bands around the neck and down the front. Two braids of hair across the breast are joined by a ring, and drawn to the sides. Below the joining of the braids a circular opening has been cut to receive a reliquary.

Wall bust. Linden. Indications of painting. Height, $18\frac{1}{2}$ inches. Width, $10\frac{5}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Companion piece, No. 165.

UNKNOWN SCULPTOR. F I R S T T H I R D O F XVI C E N T U R Y .

167 A BEARER AT THE SEPULCHRE. Joseph of Arimathea or Nicodemus. From an Entombment. The figure represents an aged man, bearded, with long curly hair. He wears an ornate turban and a gown, richly gilded, with a pouch, patterned in black, red, and gold, hanging at his right side from his belt. The sleeves and the underdress are painted with black over the gold to simulate texture of cloth. The figure stands on a rough, sloping base, facing to the right, and holding with both hands one end of the gilded drapery originally supporting the body of Christ. The figure is hollowed out in the back.

Wall statue. Walnut. Height, $41\frac{1}{2}$ inches. Rogers Fund, 1906.

V

LATE RENAISSANCE PERIOD
ABOUT 1525 to 1600

A. UNCLASSIFIED

UNKNOWN SCULPTOR. ABOUT 1530-40.

168 A SAINT. Standing on a rather high, square plinth, the saint holds up a large stone (?) in his right hand. From a strap crossing his left shoulder a knotted rope hangs at his right side. On his left side is a short sword. He wears slashed hose, a knee-length garment girdled at the waist, with full puffed sleeves, and a round soft hat pulled down on his thick curly hair. His head is bent forward; the mouth is partly open. Traces of the original coloring remain. The nose, the thumb of the left hand, and parts of the drapery have been destroyed.

Wall statue. Limestone. Polychromed. Height, $36\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. MIDDLE OF XVI CENTURY.

169 SAINT JAMES THE GREAT. Standing, the right knee bent, the left foot advanced, the saint holds in his raised right hand a staff (modern) and in his left hand, held against his hip, an open book. The saint is bearded, his head turned to the right. Over a light tunic girdled at the waist, he wears a cloak with a shoulder cape. The broad brim of his

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soft hat is turned up in front and ornamented with a scallop shell and other badges. On his feet are sandals. The low plinth is circular.

Statue. Walnut. Height, $48\frac{7}{8}$ inches, including plinth. Rogers Fund, 1906.

UNKNOWN SCULPTOR. MIDDLE OF XVI CENTURY.

170 GENTLEMAN WITH A HAWK. Holding at his hip on his gloved left hand a hawk, and in his right hand, an orb, the figure stands on a small square plinth, the right foot slightly advanced. Over a light tunic showing the sleeves of an underdress and gathered in folds, fastened by a brooch above the knee to show the full haut-de-chausses, he wears a cloak with standing collar, which is fastened by a large brooch over the breast. Around his neck is a low ruff. His boots are high, with turned-over tops, made of light material. He wears a belt with a dependent strap, and hanging from his shoulders, a heavy linked chain. His high toque is ornamented in front by a medallion or jewel. His hair is curly, the mustache long and full at the ends, the divided beard short and curly. Restored in parts.

Wall statue. Walnut. Height, $43\frac{1}{2}$ inches, including modern plinth. Rogers Fund, 1906.

UNKNOWN SCULPTOR. MIDDLE OF XVI CENTURY.

171 BUST OF JULIUS CÆSAR (?). A wreath of laurel surrounds the head. Hollow bust; the shoulders are covered by tabs; the cuirass is ornamented with ribbons and a female head in high relief. The base is modern.

Bust. Walnut. Height, $25\frac{1}{2}$ inches (with base). Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. XVI CENTURY (1574).

172 SHEATH CASE FOR KNIFE AND SHARPENER. On the rounded front the decoration consists of a group of

FRENCH, LATE RENAISSANCE

three nude female figures; over the central figure is a small flying genius; the figures on either side carry long olive branches. Below this group is a panel bearing the date 1574, and a shield enclosed in a cartouche. On the flat back of the case is represented in somewhat lower relief a dancing satyr whose arms terminate in foliated branches. The case was suspended from the belt by a cord passing through an animal mask carved in high relief above the satyr; below this figure is a small cherub head and other ornament.

Low relief. Ivory. Height, $7\frac{5}{16}$ inches. Width (greatest), 1 inch. Rogers Fund, 1911.

From the Eugen Felix Collection.

The refinement of the ornament and the graceful elongation of the figures, suggesting in a way the slender nymphs of Jean Goujon, indicate the French origin of this piece.

J. B.: Ivories, in Bulletin of the Metropolitan

Museum of Art, 1911, VI, p. 164 (ill.) and 165.

A. von Eye and Die Kunstsammlung von Eugen Felix, etc.

P. E. Börner: Leipzig, 1880, p. 9.

UNKNOWN SCULPTOR. SECOND HALF OF XVI CENTURY.

173-174 TWO PEDESTALS. Two closely similar groups, each consisting of two angels dressed in sleeveless tunics, girdled at the waist and open at the knee, worn over long robes with close-fitting sleeves. The angels stand with hands raised above their heads. Their wings, in crossing, increase the strength of the supporting figures. Slight restorations in unimportant parts.

Groups in high relief, nearly in the round. Sandstone. Height, $37\frac{3}{8}$ inches and 38 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

In the Hoentschel Catalogue these sculptures are called North Italian, XVI Century.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 9, pl. XVIII.

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UNKNOWN SCULPTOR. SECOND HALF OF XVI CENTURY.

175-176 TWO CARYATIDS. Floating drapery covers the head of each figure and falling upon the shoulders is drawn across at the waist and tied at the side, leaving the chest bare. The bearded heads are inclined under the weight of the capitals which they support. The lower part of these caryatids, presumably from a window, takes the form of a twisted column tapering at the base and twined with a garland of fruit, flowers, and foliage.

High relief. Sandstone. Height of each, 46 $\frac{5}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

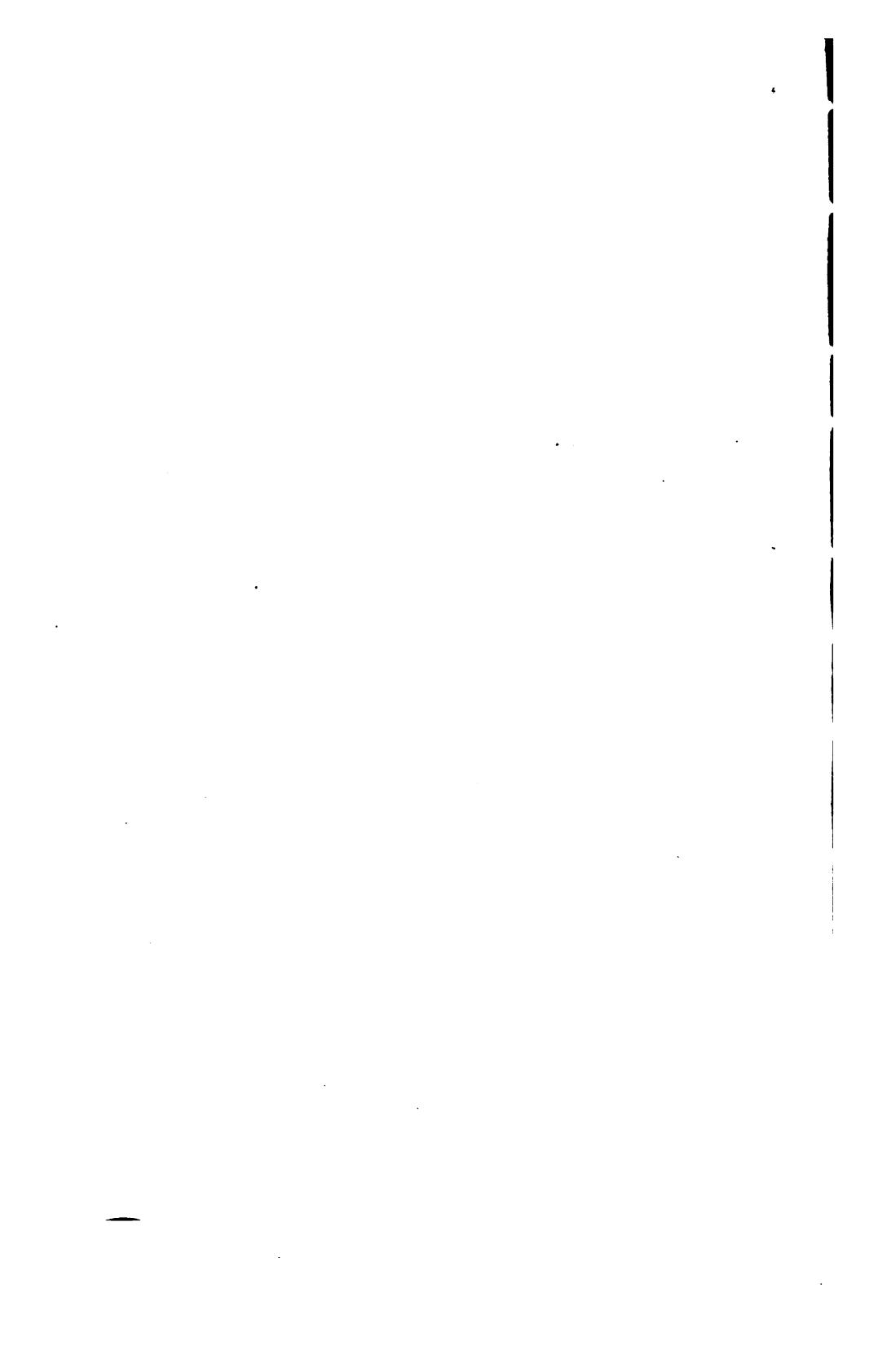
The authors of the Hoentschel Catalogue recognize in these sculptures the style of the architect and *maitre menuisier* Hugues Sambin, of the School of Dijon. His *Oeuvre de la diversité des termes dont on use en architecture*, published at Lyons in 1572, shows especially the bizarre and tormented side of his compositions, which became more exaggerated in his old age. The two caryatids in this collection, however, record only a powerful fantasy, derived indirectly both from Michelangelo and from Claus Sluter.

The caryatids come from the neighborhood of Dijon

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 9-10, pl. XX.



**ENGLISH
SCULPTURE**



I
GOTHIC PERIOD
XIII—XV CENTURIES

A. UNCLASSIFIED

UNKNOWN SCULPTOR. ABOUT 1400.

176-A AN APOSTLE. The youthful saint, probably representing S. John, apostle and evangelist, stands with bare feet on a rounded base, his body bent slightly to the left above the waist, his right leg relaxed. Over his tunic he wears a large mantle covering his shoulders, drawn across his body at the waist, and gathered up on his left side where the folds are held by his left forearm. Both hands have been destroyed, but their position may be safely inferred. In his left hand the saint presumably held the poisoned cup over which with his right hand he made the sign of the cross. His hair, bound by a fillet, is massed at the sides of the face and back of the head in a series of large, spiral curls. The figure, probably intended to ornament a rood-loft niche, is completed in the back, although clearly intended to be seen only from the front. No traces remain of painting and gilding. In the cleaning which this figure has undergone the grain of the wood has been opened and the general surface coarsened. Wall statuette. Oak. Height, 33½ inches. Purchase, 1912.

This sculpture comes from an English collection.

Although so little remains to-day of English figure sculpture, particularly in wood, that material, for comparison is

E N G L I S H , G O T H I C

insufficient, still there can be little doubt that this fine statuette is English both in type and execution. Compare, for example, with the heraldic angel in King's College Chapel, a later work, about 1480, but very similar in the treatment of the hair and face.

E. S. Prior and A. Gardner: *Medieval Figure-Sculpture in England*. Cambridge, 1912, p. 523.

J. B.: *A Fourteenth Century Statue*, in the *Bulletin of the Metropolitan Museum*, 1913, VIII, No. 2, p. 34. (III.)

B. SCHOOL OF NOTTINGHAM

UNKNOWN SCULPTOR. ABOUT 1430.

177 THE ENTOMBMENT. Standing behind the sepulchre, which is represented in perspective, two bearded men with conical caps, Joseph of Arimathea and Nicodemus, support the extended body of Christ wrapped in a winding sheet. In the center of the group is the Virgin standing with clasped hands, her mantle drawn up on her head. At her right and left are two other figures. The Magdalen is seated facing to the right in the foreground. Her left hand is raised in a gesture of lamentation; in her right she holds a strand of her long hair. On a rock in front of her is a large cylindrical ointment box. The upper part of the background is incomplete. (Illustrated, page 171.)

High relief. Alabaster. Height, $13\frac{1}{2}$ inches. Width, $9\frac{3}{8}$ inches. Rogers Fund, 1906.

From the same workshop as Nos. 178 and 179. When purchased, these three panels were mounted together in a modern wooden frame with the panels filled in with plaster. They originally formed part, it may be presumed, of one reredos or altarpiece (generally with five or seven panels). Although in England itself these alabaster altarpieces have mostly been dismantled and the panels scattered, characteristic examples may still be found in good condition, sometimes with the wooden frames and painted shutters preserved, in many countries of Western Europe, particularly in France and Germany, where they were exported from England during the Gothic period and later. It is certain that the work of the English alabaster-men enjoyed considerable popularity abroad; the altarpieces were

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not only inexpensive but also extremely effective, since the alabaster, a material beautiful in itself, was further enhanced by painting and gilding. The alabaster used in these reliefs was probably quarried at Chellaston in Derbyshire; other important quarries were near Tutbury in Staffordshire. When first quarried, alabaster is soft and easily cut, but hardens on exposure to the air and may then be polished like marble.



NOS. 177, 178, 179

Documents show that the art of sculpture in alabaster flourished at Nottingham. This city accordingly has generally been fixed upon as the probable place of manufacture of these sculptured reredoses and triptychs. But while Nottingham may have been the chief center of production, the customary ascription of all alabaster reliefs to this school must be considered as merely tentative since it has been clearly established that "alabastermen" worked in other cities as well as in Nottingham. Much uncertainty likewise exists in the dating of the sculptures. The rare examples that may be assigned to the fourteenth century are distinguished by peculiarities of costume and by their superiority in style to later work. Types and compositions were continued throughout the fifteenth century with little change; the style is perhaps more pictorial and gesture more extravagant. Some indication of date is also afforded by the extent to which wood is used in the framework

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of the panels. In the fifteenth century wood was used for some of the parts, and examples are known, dating from the first half of the sixteenth, in which all the framework, bases, canopies, and uprights are of wood. The early "tables" with embattled cornices, such as Nos. 177-180, may be assigned with reasonable certainty to Nottingham.

E. S. Prior and A. Gardner: Medieval Figure-Sculpture in England. Cambridge, 1912, p. 460-506.

UNKNOWN SCULPTOR. ABOUT 1430.

178 THE CRUCIFIXION. The Virgin swoons kneeling at the left of the cross. She is supported by two women. Standing behind this group are two bearded men. At the right of the cross in the foreground S. John is seated, resting his head on his right hand, elbow on knee, and holding a palm branch in his left hand. Behind him stands a bearded man with a conical hat or helmet on his head, his right hand upraised, and in his left an axe. At the right, partly hidden by this figure is another bearded man. The Christ is nude except for a gilded loin cloth; the right foot is crossed over the left. The panel is completed by a shallow, crenelated, three-sided cornice. Indications of gilding and painting. The background was originally gilded and decorated with the characteristic spot pattern in gesso relief. (Illustrated page 171.)

High relief. Alabaster. Polychromed and gilded. Height, 17 $\frac{3}{4}$ inches. Width, 11 $\frac{3}{4}$ inches. Rogers Fund, 1906.

From the same workshop as Nos. 177 and 179.

UNKNOWN SCULPTOR. ABOUT 1430.

179 THE ASCENSION. In the foreground, kneeling on a rocky mound are the Virgin and S. John, who holds a palm branch. At the left of the Virgin, also in the foreground, stands the apostle S. James the Great, a pilgrim's staff in his right hand and a wallet or pouch slung over his shoulder. A second apostle, corresponding to this figure, stands at the

SCHOOL OF NOTTINGHAM

right of S. John. In the background are eight apostles. Above, in the center of the relief, the ascending figure of Christ is visible to the knees. Indications of painting and gilding. (Illustrated, page 171.)

High relief. Alabaster. Height, $15\frac{5}{8}$ inches. Width, $9\frac{3}{4}$ inches. Rogers Fund, 1906.

From the same workshop as Nos. 177 and 178.

UNKNOWN SCULPTOR. ABOUT 1450.

180 SAINT PETER AT THE GATE OF HEAVEN. At the right stands S. Peter holding a large key in his right hand. His left hand (now destroyed) was originally extended to the first of four nude figures who advance one behind the other from right to left. Behind this first figure, who is crowned and raises his right hand as if in argument with S. Peter, there is seen an arched doorway leading to a flight of steps up which a fifth nude figure, admitted to Heaven by S. Peter, is climbing. This doorway is set in a battlemented wall. Behind the last two advancing figures stands a crowned angel, his right hand upraised. His wings are painted vermillion. Elsewhere a few traces remain of the original polychromed and gilded decoration. Many of the faces have been considerably injured; otherwise the relief is in good condition.

High relief. Alabaster. Polychromed and gilded. Height, 12 inches. Width, $10\frac{1}{4}$ inches. Rogers Fund, 1908.

The Passion, the life of the Virgin, and the lives of the saints (S. George and S. Catherine, for example) are the common subjects of these alabaster reliefs or "tables" as they are sometimes called. Biblical subjects, illustrations of the Parables, and episodes from the Last Judgment are known, however, but in smaller number. A triptych with scenes from the Last Judgment sometimes had for its central panel the tree of Jesse.

UNKNOWN SCULPTOR. SECOND HALF OF XV CENTURY.

181 THE ADORATION OF THE MAGI. At the left in the foreground S. Joseph sits with his head resting on his

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right hand; in his left hand he originally held a staff, now destroyed. At the right of this figure are seen the heads of the ox and the ass, bending over a manger. Above S. Joseph, the Virgin, half reclining on a rocky ledge, faces to the right, holding the Christ Child on her knee. The Virgin is crowned and wears a mantle over her gown. She leans against a thin pillow patterned with black. Above her head is a canopy with drapery hanging in long folds behind her. Attached to the canopy is a round disk (the star of Bethlehem). The Christ Child, dressed in a long gown, holds up His hands to receive a standing cup (destroyed, except the foot) from the bearded king who kneels in the foreground at the right of the relief, holding his crown in his left hand. Behind him stands the youthful king, Balthazar, crowned, holding a cup (destroyed except the foot) in his left hand, his right hand upraised. Beside him, standing in the center of the panel is the third king, bearded, crowned, holding a boat-shaped cup in his left hand while with his right hand he points to the star. Parts of the background have been restored in plaster. Traces remain of the characteristic five-petal flower pattern. The whole relief was originally enriched with gilding and painting. High relief. Alabaster. Height, $15\frac{3}{4}$ inches. Width, $9\frac{7}{8}$ inches. Rogers Fund, 1912.

UNKNOWN SCULPTOR. SECOND HALF OF XV CENTURY.

182 THE VIRGIN, S. ANNE, AND S. JOACHIM. The Virgin, represented as a girl, crowned, wearing a long over-vest or surcoat over her gown, stands facing to the left in the center of the group. Behind her stands S. Anne, who places her left hand on the Virgin's arm; she wears a veil, mantle, and gown. Opposite her and facing to the right is S. Joachim, a bearded man standing with his right foot advanced and both hands raised in a conversational gesture. He wears a tunic, mantle, and large round hat. The figures stand on a narrow base. This and the lower half of the flat background are painted dark green and patterned with conven-

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tional flower and plant forms in red, white, and light green. The upper part of the background is gilded and closely ornamented with small circular areas once raised in gesso, but showing now the alabaster ground. S. Joachim and S. Anne have large ornamented halos. S. Joachim's beard is painted red, and there are remains of gilding and of red, dark blue, and green painted decoration on the costumes.

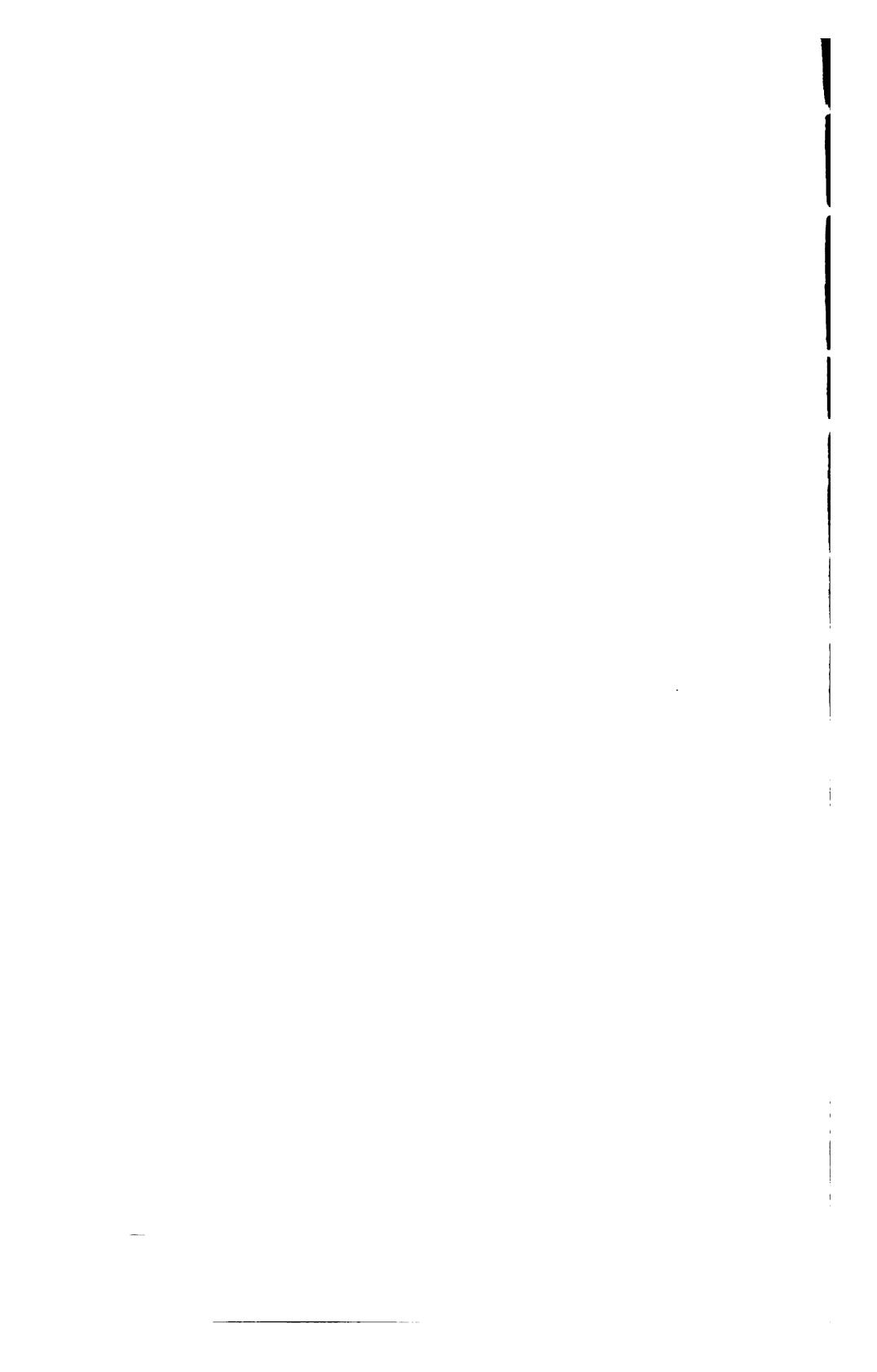
High relief. Alabaster. Polychromed and gilded. Height, $15\frac{3}{8}$ inches. Width, 10 inches. Rogers Fund, 1908.

UNKNOWN SCULPTOR. SECOND HALF OF XV CENTURY.

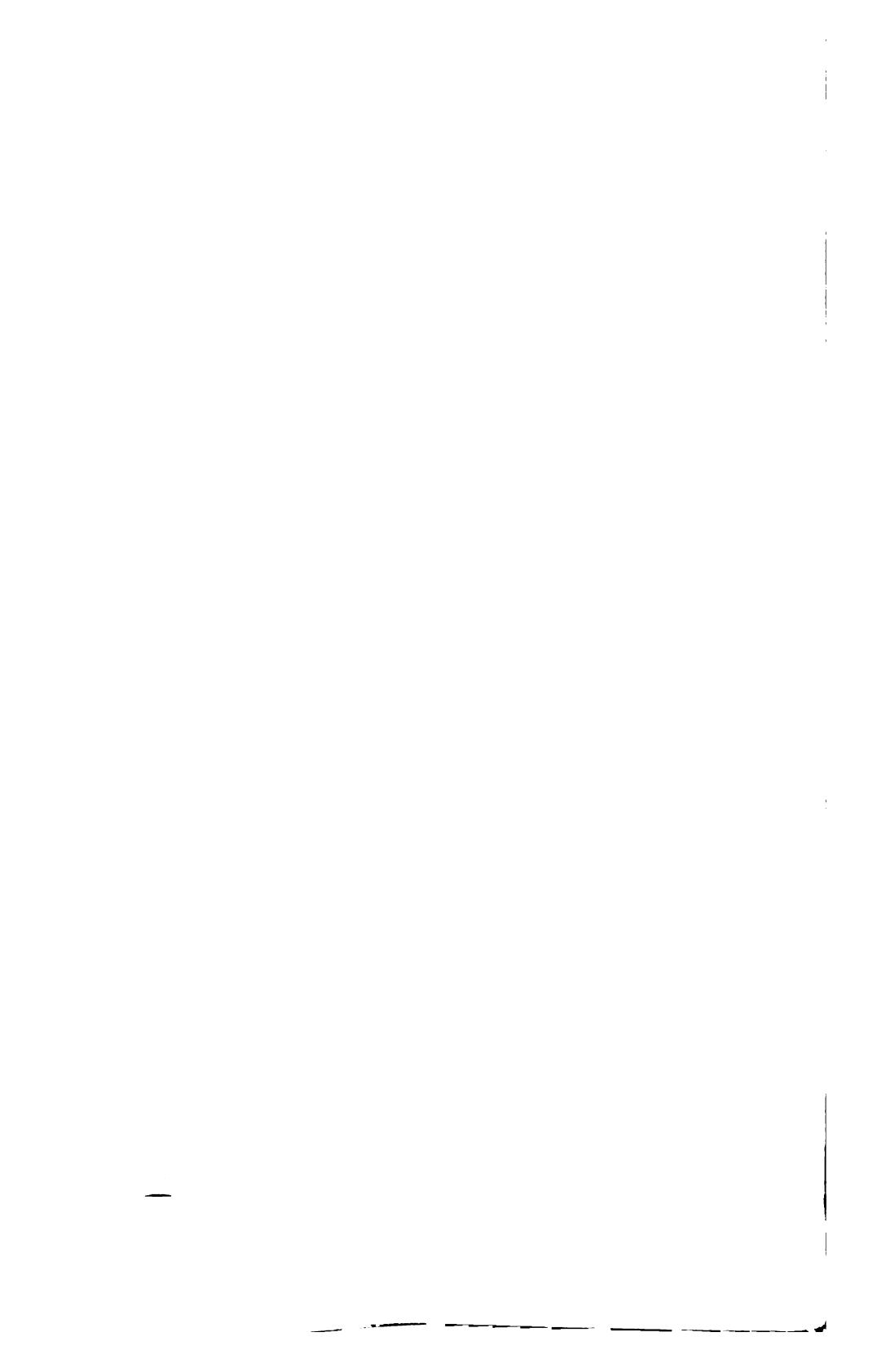
183 AN APOSTLE, SAINT MATTHIAS OR SAINT JUDE. Standing under a canopy with pinnacles, the saint holds a spear (upper part restored) in his left hand and in his right a book with black covers and red and gold clasps. Over a long gown he wears a mantle lined with red and bordered with gold. His long hair and two-pointed beard are gilded, as are also the background and halo. The plinth is painted dark green.

High relief. Alabaster. Polychromed and gilded. Height, $8\frac{1}{2}$ inches. Width, $6\frac{1}{4}$ inches. Rogers Fund, 1910.

From a reredos or triptych, having decorated an upright separating two panels.



FLEMISH AND DUTCH
SCULPTURE



I

LATE GOTHIC—EARLY RENAISSANCE
ABOUT 1450 TO 1525

FLEMISH SCHOOL

A. UNCLASSIFIED

UNKNOWN SCULPTOR. LATE XV CENTURY.

184 GROTESQUE FIGURE. Probably from an elbow-rest of a choir stall. A round-backed old man with scowling face bends forward, holding his head with both hands, his knees drawn up nearly to his chin. He wears a gown, girdled at the waist, with a hood drawn over his head.

High relief without background. Oak. Height, $8\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. LATE XV CENTURY.

185 A SAINT. Standing, his left knee bent, his head turned to the left, the saint, who has a short black beard, supports an open book with both hands. Over a light-brown tunic he wears a dark red-brown mantle. A gilded halo attaches the head, which is otherwise worked in the round, to the background. Above is a small canopy. The saint stands on a hexagonal plinth, which is supported by the half-figure of a man holding a scroll in his hands. Flesh parts in natural colors; background, green. Somewhat repainted.

L A T E G O T H I C — E A R L Y R E N A I S S A N C E

Wall statuette. Oak. Polychromed and gilded. Height, 36½ inches. Width, 6½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. LATE XV CENTURY.

186 THE CHRIST CHILD BETWEEN THE VIRGIN AND S. ANNE. A small shrine with doors. The Virgin and S. Anne are represented seated on a high-backed bench decorated with the linen-fold pattern. Between them is the Child Jesus, naked, seated upon their hands, and playfully holding out His arms. In the background are the heads of four bearded men, wearing large hats, who stand behind the bench. The top of this panel is arched and surmounted by a foliated crocket. The two doors of this small shrine may originally have been painted, but retain no traces of color.

Middle relief. Oak. Height, 23½ inches. Width (with doors open), 22¾ inches. Width (with doors shut), 12¾ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

In the text of the Hoentschel Catalogue this piece is attributed to a Flemish or North French artist of the XV century; on the plate, however, it is described as German, XV century.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 13, pl. XXVI.

UNKNOWN SCULPTOR. POSSIBLY DUTCH. LATE XV CENTURY.

187 A SAINT. Probably S. John, from a group of the Crucifixion. The saint is standing, his right foot advanced, holding up his hands. The right forearm and hand have been destroyed, but the left hand, held palm to the front, is uninjured except for the fingers. Over a gown with large sleeves, the saint wears a mantle which is caught up in his belt over the right hip, and the remaining folds thrown across

FLEMISH, UNCLASSIFIED

his left forearm. His curly hair was originally gilded; traces of color remain on the face and hands and garments. The base of the statuette has been somewhat injured.

Wall statuette. Oak. Polychromed and gilded. Height, 17½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

188-199 THE SAVIOR AND ELEVEN APOSTLES.

This set consists of twelve pieces representing: (1) CHRIST holding an orb in His left hand, His right raised in benediction; (2) S. PETER, holding with both hands a large key diagonally across his body; (3) S. PAUL, resting his left hand on the hilt of a great sword, his right clasping the blade; (4) S. ANDREW, holding in front of him with both hands a large decussate cross; (5) S. JAMES THE GREAT, a pilgrim's staff (broken) in his hands; (6) S. JOHN, holding a cup in his left hand, his right raised in benediction; (7) S. THOMAS, holding a builder's rule (right hand and one side of rule destroyed); (8) S. JAMES THE LESS, resting his left hand on the end of a large club which he carries in his right hand; (9) S. PHILIP, holding a staff or crozier (upper part broken); (10) S. BARTHOLOMEW holding in his left hand diagonally across his body a large knife (end destroyed) the blade of which he feels with his right hand; (11) S. SIMON, holding with both hands (right destroyed) a curving saw; (12) S. MATTHIAS, holding an axe in his right hand, supporting the blade with his left. The figures are dressed in simple costumes, gilded tunics or gowns with broad collars, and for outer garments, large mantles or capes with turned-over collars. The plinths are low and narrow (feet often project beyond). The backs are left flat and unworked.

Middle relief, without background. Oak. Average height, 15½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

LATE GOTHIC—EARLY RENAISSANCE
UNKNOWN SCULPTOR. ABOUT 1500.

200 SAINT CONSTANTINE AND SAINT HELENA.
The Emperor, wearing a crown and long robe, stands at the left of the cross (transverse arm missing) which he supports with his left hand. At the right is S. Helena also crowned, who holds up her hands reverently clasped.

Wall group. Oak. Height, 22½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

201 CHRIST BOUND. The Savior stands on a sloping base supported by a console. His arms are crossed in front of Him and tied at the wrists with a heavy rope. On His head is a heavy crown of thorns. He is nude except for a loin cloth, and a mantle covering His shoulders, with one end caught up under His left arm. At the left, the height of the figure, is a slender column. This forms the left margin of the narrow back strip on which the figure is carved in high relief. Above is a large and elaborately sculptured Gothic canopy. Originally painted. In fair condition; the pores of the wood have opened, but, except for the nose, which has been destroyed, the figure and canopy are well preserved.

High relief. Oak. Originally painted. Height, 83½ inches. Width, 13½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500-1510.

202 THE SAVIOR. Standing with the left knee bent, wearing a loose gown with sleeves, originally gilded, with the fullness caught up under the left arm, the Savior holds in His left hand a large orb. The right hand, presumably raised in benediction, has been destroyed. The head is inclined forward; the hair is waved away at the sides and the long beard divided into two points. The figure stands on a low hexagonal plinth. Much of the gilding and painted decoration

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has been lost; remains of a cloth foundation for the gesso preparation may be seen in parts.

Wall statuette. Oak. Polychromed and gilded. Height, $22\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

This and the following eleven items, Nos. 203-213, constitute a decorative series representing Christ and His Apostles, perhaps originally ornamenting a rood-screen or a reredos.

203 SAINT PETER. Over a gown buttoned down the front, with long sleeves, the apostle wears a mantle drawn across the body and thrown over the left shoulder. He stands with bare feet on a hexagonal plinth, bending his head forward and to the right. He is nearly bald; on the forehead and sides of the head are locks of hair; the beard is short and rounded. In his right hand he holds an open book and in his left, the shaft of a large key (partly broken). The figure was originally painted and gilded; traces of gold and of red, blue, and green pigment remain.

Wall statuette. Oak. Polychromed and gilded. Height, $23\frac{7}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See under No. 202.

204 SAINT PAUL. Standing with bare feet on a hexagonal plinth, the saint rests his left hand on the hilt of a long sword, raising his right hand to his shoulder in a gesture of argument. He wears a long tunic with sleeves and a mantle falling in large folds over his arms. He is bearded; the head is inclined forward to the right. Traces of gilding and of red and blue pigment remain.

Wall statuette. Oak. Polychromed and gilded. Height, $24\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See under No. 202.

LATE GOTHIC—EARLY RENAISSANCE

205 SAINT JAMES THE GREAT. Standing, the left knee bent, the apostle holds in his right hand an ornamented staff, and in the left, an open book displayed. He wears a large hat with the brim turned up in front and ornamented with a shell. A dark blue mantle, worn over a red and gilded gown with sleeves, falls in ample folds over his arms. A bag hangs at his right side. He is bearded; his head is turned to the right.

Wall statuette. Oak. Polychromed and gilded. Height, $23\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See under No. 202.

206 SAINT JOHN, APOSTLE AND EVANGELIST. Wearing a large mantle over his long-sleeved gown, the saint holds in his left hand a chalice containing a small dragon. The fingers of the left hand, held across the body, are broken. The dragon, which is painted green, has been partly destroyed. The saint has curly hair; no beard. The head is turned to the right and slightly inclined forward.

Wall statuette. Oak. Polychromed and gilded. Height, $23\frac{7}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See under No. 202.

207 SAINT THOMAS. Standing, barefooted, with the right knee bent, wearing a long green robe girdled at the waist, and over this a blue mantle, the apostle holds before him in both hands a large builder's rule. His head, bearded, is inclined forward and to the left. Only a few traces remain of the original painting and gilding.

Wall statuette. Oak. Polychromed and gilded. Height, $23\frac{5}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See under No. 202.

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208 SAINT JAMES THE LESS. Resting both hands on the end of a long rough club, the apostle stands with the left knee bent, his feet bare, on a hexagonal base. He wears a mantle, originally red or blue, over a gown painted a dark garnet red. His beard is long and curly; the head is bent forward to the right.

Wall statuette. Oak. Polychromed and gilded. Height, $23\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See under No. 202.

209 SAINT PHILIP. Holding an open book displayed against his body in his right hand, and clasping in his left hand a crozier (upper part destroyed), the apostle stands on a small hexagonal plinth, his right foot slightly advanced, his head bent forward and to the left. He is bearded, and wears a mantle over his loose gown. Indications of painting and gilding.

Wall statuette. Oak. Polychromed and gilded. Height, $23\frac{7}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See under No. 202.

210 SAINT SIMON. Standing, the left foot advanced, the apostle holds in his right hand the long handle of a saw, resembling a notched knife blade. With his right hand he draws across his body the folds of a large purple-blue mantle, which he wears over a light blue gown. He is barefooted; his head, bearded, is bent down to the right. As in the other pieces the polychromy has been considerably injured.

Wall statuette. Oak. Polychromed. Height, 23 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See under No. 202.

LATE GOTHIC—EARLY RENAISSANCE

211 AN APOSTLE. He stands with bare feet on a low hexagonal plinth, holding an open book against his body in his left hand. He wears a green gown and a red mantle lined with blue. The right hand has been restored. The head, bearded, is inclined forward to the right.

Wall statuette. Oak. Polychromed. Height, $23\frac{3}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See under No. 202.

This and the following figures cannot be identified with certainty since their attributes are missing. The choice, however, is limited to the apostles not represented above; these are S. Bartholomew, S. Matthew, S. Thaddeus (or Jude), and S. Matthias. S. Andrew is probably represented in No. 213.

212 AN APOSTLE. Holding in his right hand an open book displayed, and originally in his left an emblem now destroyed, the apostle stands with bare feet, the left knee bent, on a low hexagonal plinth. He wears a red and gold mantle lined with blue over a light green gown. The head, bearded, is inclined forward to the left.

Wall statuette. Oak. Polychromed and gilded. Height, $23\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See under Nos. 202 and 211.

213 AN APOSTLE. Wearing a green mantle over a red gown, the apostle stands with bare feet, the right knee bent, on a low hexagonal plinth, holding an eight-sided staff(?) across his body with both hands. Possibly represents S. Andrew, since the staff, which has been partly restored, may have been one arm of a cross.

Wall statuette. Oak. Polychromed. Height, 24 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See under Nos. 202 and 211.

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UNKNOWN SCULPTOR. POSSIBLY NORTH FRENCH.
ABOUT 1500-1510.

214 SAINT JAMES THE LESS. The apostle stands with his right foot slightly advanced holding with both hands an open book opposite his left breast. A long slender club rests in the angle of his right arm as it crosses his body. He is bearded and has long curly hair. He wears a tunic girdled at the waist and over this a cloak fastened at the neck by a large ornamental button; one end is caught up under his left arm, the other is thrown back on his right shoulder. The toes of the right foot have been partly destroyed.

Wall statuette. Marble. Height, 29 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Companion figure, No. 215.

UNKNOWN SCULPTOR. POSSIBLY NORTH FRENCH.
ABOUT 1500-1510.

215 AN APOSTLE. Standing, with the right foot advanced and crossing the left, the apostle holds against his body in his left hand the gathered folds of a bag of thin material containing a clasped book, while with his right hand he grips the upper end of a long staff. This has been broken in several places, and was probably surmounted by a small cross, as a small projection may be noticed on the side of the head where a support for the arm of the cross would be needed. This would identify the apostle as S. Philip. A lance, however, would indicate S. Thaddeus or S. Matthias. The apostle is beardless; his hair falls to his shoulders in a double series of parallel curls. The head (very flat and broad) is inclined slightly to the left.

Wall statue. Marble. Height, 26½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Companion figure, No. 214.

LATE GOTHIC—EARLY RENAISSANCE
UNKNOWN SCULPTOR. ABOUT 1500.

216 SAINT PETER. Wearing a red mantle over his left shoulder and drawn across the lower part of his body, the saint holds in his left hand an open book, and in his right a long key. He has a full, rounded beard; his long hair stands out stiffly at the sides of his head. Beneath the mantle he wears a sleeved tunic, originally painted blue. The saint stands with right foot advanced on a high pedestal, ornamented with rosettes and mouldings, which appears to be octagonal, but is incomplete in the back.

Wall statuette. Oak. Polychromed. Height, 16 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

217 SAINT ANNE, VIRGIN, AND CHILD. Seated on a broad throne under a semi-circular canopy with curtains held open by two flying angels, S. Anne rests her right hand on the shoulder of the youthful Virgin Mary seated in front of her on a step, and with her left hand supports the Christ Child whom the Virgin holds on her left knee. The Virgin is crowned, has long hair, and like S. Anne wears a loose mantle over her gown. The curly-haired angels at the right and left of this group are dressed in long robes falling about their feet in complex folds.

High relief. Oak. Height, $13\frac{1}{2}$ inches. Width, $13\frac{1}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. POSSIBLY DUTCH. ABOUT 1500.

218 SAINT JEROME AND SAINT AUGUSTINE (or Ambrose). The two Latin Fathers of the Church are seated side by side. In front of S. Jerome (seated at the right) is a reading desk carrying an open book the pages of which the two saints are turning. S. Jerome wears a monastic habit

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with the cowl over his head; also a cardinal's hat. S. Augustine, as bishop, wears a jeweled mitre and gloves, a cope fastened by a large morse, and an alb and amice. The group is slightly hollowed out in the back.

Wall group. Oak. Height, $29\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

The other two Latin Fathers of the Church were presumably represented in a companion piece.



NO. 219



NO. 220

UNKNOWN SCULPTOR. ABOUT 1500.

219 SAINT ANNE, THE VIRGIN, AND CHILD. Seated on a low stool, S. Anne holds on her left knee the Christ Child who is standing, naked, holding an orb in His left hand, His right hand raised in benediction. In her right hand S. Anne holds a covered cup. Standing at the right of the group is the Virgin, represented as a maiden, crowned, wearing a loose gown with a shoulder cape, holding up in her

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left hand the folds of her overskirt, and with her right supporting the standing Child. S. Anne wears a mantle over her gown, a head-cloth, and wimple. (Illustrated, page 189.) Group in the round. Wood. Height, $29\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

220 AN ANGEL WITH THE HANDKERCHIEF OF SAINT VERONICA. Standing, with his bare right foot slightly advanced, an angel holds with both hands in front of him a handkerchief on which is represented (in low relief) the face of Christ, in reference to the legend that S. Veronica gave Jesus when on His way to Calvary a handkerchief with which to wipe His face, and that ever after the representation of His features remained impressed upon it. The angel is youthful, with curly hair. Over an alb showing the folds of the amice at the throat, he wears a cope, fastened by a quatrefoil morse; on his right side, the cope is thrown over the shoulder. Two slots cut in the back of the statue indicate that the figure originally had wings. The small plinth is circular. Except for a few indications of color on the hair and back, nothing remains of the original polychromy. (Illustrated, page 189.)

Statue. Oak. Height, $34\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

This is a companion figure to No. 221, and evidently one of a series of angels holding emblems of the Passion.

UNKNOWN SCULPTOR. ABOUT 1500.

221 AN ANGEL WITH AN EMBLEM OF THE PASSION. Wearing a cope fastened by a quatrefoil morse, an alb, and a fringed tunic showing an amice at the throat, the angel stands with his right foot slightly advanced, supporting in the bend of his right arm and with the right hand

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a stave or pilaster (a fragment of the cross?). The left hand, a separate piece fastened by a transverse peg, is advanced and originally held some object, possibly the scourge, an emblem of the Passion. The head, with curly hair massed at the sides, is turned to the right. The small plinth is circular. A few traces of painting remain on the hair and



NO. 224

back. The left hand has been restored. Two slots cut in the back indicate that the figure originally had wings.

Statue. Oak. Height, $33\frac{3}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Companion figure, No. 220.

UNKNOWN SCULPTOR. ABOUT 1500.

223 A FEMALE SAINT. Presumably one of the holy women from a Pietà or Entombment group. Standing, with

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right foot advanced, the saint with her right hand draws across the lower half of her body an end of the large mantle that covers her head and shoulders. Her left forearm crosses her body at the waist. Her head is inclined downward and to the right. Her face is framed in a wimple with folds falling on her breast. The base is small and roughly circular.
Statuette. Oak. Height, 33 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

224 SAINT NICHOLAS OF MYRA OR BARI. The saint is seated on his episcopal throne, his right hand raised in benediction, holding in his left his pastoral staff. He wears a bishop's vestments; the mitre and the orphreys of the cope, one end of which is drawn over his knees, are ornamented with carvings imitating heavy embroidery set with precious stones. The cope is fastened by a large trefoil morse button. At his feet is the tub from which three children whom he has just resuscitated are climbing; one grasps the crozier staff; the second folds his hands in prayer; the third is seated on the edge of the tub. These figures are nude and on a much smaller scale than that of the saint. Three fingers of the saint's right hand are broken off; unimportant injuries on mitre and cope. Originally painted in full colors and gilded. (Illustrated, page 191.)

Wall statue. Oak. Height, 42 $\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

In the Hoentschel Catalogue, the statue is ascribed to the School of Champagne, beginning of XVI Century.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 12, pl. XXIV.

UNKNOWN SCULPTOR. ABOUT 1500.

225 SAINT PETER. Standing, his feet bare, wearing over a loose tunic a mantle draped over his left shoulder, the saint holds in his right hand a large key and in his left a

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book. His hair curls in heavy locks around his wrinkled face; his beard is short and curly. Originally painted. (Illustrated, page 193.)

Wall statue. Oak. Height, $45\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

This statue and its companion piece, No. 226, are described in the Hoentschel Catalogue as French, XV Century.



NO. 225

NO. 226

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 12, pl. XXIII.

UNKNOWN SCULPTOR. ABOUT 1500.

226 SAINT PAUL. A companion figure to No. 225. He wears the same costume, a tunic and a mantle draped over the left shoulder. His left hand rests on the pommel of a sword, which he supports at the hilt with his right hand. His face is gaunt and wrinkled; his hair and long beard, curly.

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The little finger of the right hand and part of the sword hilt have been destroyed. Only a few traces of the original polychromy remain. (Illustrated, page 193.)

Wall statue. Oak. Height, 44½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 12, pl. XXIII.

UNKNOWN SCULPTOR. ABOUT 1500.

227 SAINT ROCH. Holding back one of the skirts of his blouse, which is belted and reaches to just above the knee, the saint indicates with his right hand a plague spot on his right thigh to a little angel dressed in a long, fluttering robe, who stands at his feet looking up reverently at this symbol of the saint's martyrdom. In his left hand the saint holds a pilgrim's staff. At his side is a little dog carrying a loaf of bread in his mouth, to recall the legend that when the saint lay ill with the plague he was deserted by all but his dog who daily brought him provisions. Over his blouse the saint wears a mantle with a short cape. To show the sore on his right leg the high stocking has been rolled down. His hair is thick and curly, falling to his shoulders. He wears a broad hat tilted on one side and ornamented with three badges (two crossed keys, a medallion, and two crossed pilgrim's staves). The right foreleg of the dog has been broken; otherwise the statue is in good condition.

Statue. Oak. Height, 39 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

228 SAINT HUBERT. Riding a horse advancing to the left, the saint holds the broad tasseled reins in his left hand, and in his right an object now destroyed, presumably a curved hunting horn, as certain projections where it would have touched the figure indicate. A huntsman follows on

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foot. This figure, smaller in size than the saint, is not worked wholly in the round, but touches the hind quarters of the horse. Over his right shoulder the man carries a lance or club; his left hand has been broken off. A curved horn is suspended at his side. Two dogs advance behind him. At the left, in front of the saint, is the legendary stag. His head is turned to look back. The animal's horns and the Crucifix that he bore between them have been destroyed. The saint



NO. 229

wears a round flat hat, a blouse with slashed and puffed sleeves, a mantle thrown over his right shoulder, and high riding boots. Part of his left foot and the stirrup have been restored. Although the back has been finished, the group was evidently intended to be seen only from the front.

Wall group. Wood. Polychromed and gilded. Height, $24\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

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UNKNOWN SCULPTOR. ABOUT 1500.

229 A TRUMPETER. Riding a prancing horse which he reins in with his left hand, he holds to his mouth a trumpet in his right hand. He wears a full blouse, girdled at the waist, with long, wide sleeves. On his head is a flat hat with two long streamers; one hangs down to the horse's rump, the other, crossing his shoulder, falls over his right arm. He wears high boots with rolled-over tops. The base is sloping. The trumpeter's blouse is gilded and there are indications of painting. (Illustrated, page 195.)

Wall statuette. Oak. Polychromed and gilded. Height, $30\frac{3}{4}$ inches. Width, $25\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

230 SAINT MARTIN. On horseback, facing to the right, holding in his right hand one end of a mantle which covers his left shoulder and arm, the saint prepares to divide the mantle with a sword which he holds in his left hand. He wears a short gown cut square at the neck, with large full sleeves, and girdled at the waist. This garment is gilded, and in parts painted red. The mantle is gilded and lined with blue. His hose or boots are red; his hair, black. The horse is red-brown, with black mane and tail. The base is green. The horse is mounted on a high pedestal, originally gilded, ornamented with a broad strip of thin brass worked in a diaper pattern, on which is painted **S. Martinus**.

Wall statuette. Wood and brass. Polychromed and gilded. Height, $17\frac{1}{8}$ inches. Width, $12\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

231 THE VIRGIN. This relief evidently formed part of a group representing the Annunciation. The Virgin kneels at a prie-dieu; her right hand is raised in a gesture of sur-

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prise; with her left, she holds open the pages of a book on the prie-dieu. Her body is turned three-quarters to the right, with the head to the front. She wears a gown originally red and gold, with long, wide sleeves, and over this a large mantle, gilded, with blue-green borders and lining. In excellent condition, retaining much of the original painted and gilded decoration.

High relief, without background. Oak. Polychromed and gilded. Height, $13\frac{1}{2}$ inches. Width, $14\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

232 A KINSMAN OF OUR LADY WITH TWO CHILDREN. Seated, facing in profile to the right, the saint holds on her knees a seated child, who turns his body to take in his right hand a fold of the saint's over-skirt which a second child kneeling at the feet of the saint holds up to him. The children wear long gowns with turned-over collars. A scarf covers the saint's head and shoulders. Only the faces and hair are painted. This piece originally formed part of a group with numerous figures representing the kindred of the Virgin. The base is modern.

High relief, without background. Oak. Polychromed. Height, $12\frac{1}{2}$ inches. Width, $6\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

233 SIDE PIECE OF BELLOWS. S. Francis is represented kneeling with arms upraised to receive the stigmata. Landscape background; at the left of the saint, a shield suspended from a branch; at the right an osier fence and the twisted trunk of a tree. A castle crowning a hill serves as a handle. Nearby is the figure of Brother Leo, the saint's companion.

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High relief. Oak. Polychromed and gilded. Height, 12 $\frac{5}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

234 SIDE PIECE OF BELLOWS. Riding a horse facing to the left, S. Martin turns in his saddle to divide, with the sword held in his right hand, a long cloak one end of which a beggar standing behind the horse has already wrapped around his shoulders. S. Martin wears a broad, flat hat with several large blue, red, and gilded plumes (forming the handle of the bellows), a belted red blouse, and high boots. The mantle is gilded and silvered; the horse, gray-brown with traces of gilding; and the background, brown. A large shield, gilded, with an eagle and a rooster carved in low relief, completes the lower part of this panel.

Middle relief. Oak. Polychromed and gilded. Height, 12 $\frac{7}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. POSSIBLY LOW GERMAN UNDER FLEMISH INFLUENCE. ABOUT 1500-1510.

235 THE ENTOMBMENT. Joseph of Arimathea and Nicodemus support the body of Christ over the sepulchre. One, a bearded man in a long gown and wearing a large hat with fantastically rolled brim, stands on the left at one end of the tomb and holds in his arms the legs of the Savior. The other, with short curly beard and large turban, stands behind the sepulchre at the right and supports with his hands the head and shoulder of Christ, whose left arm hangs down over the side of the sepulchre. His right arm supported by the Virgin, standing in the center of the group behind the figure. At the left of the Virgin, whose large mantle is drawn up on her head, stands the youthful S. John, his right hand supporting the Virgin's elbow. A drapery covers the top of the

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sepulchre, which is ornamented with Gothic tracery in low relief. The right forearm of Christ has been restored; otherwise in good condition.

High relief without background. Oak. Polychromed and gilded. Height, $19\frac{1}{2}$ inches. Width, $15\frac{3}{8}$ inches. Rogers Fund, 1907.

UNKNOWN SCULPTOR. ABOUT 1510.

236 A FEMALE SAINT. Standing on a low circular plinth, the saint holds an open book in her left hand and in her right, the shaft (part missing) of a sceptre. Her rich costume consists of a turban head-dress ornamented with tabs, a low-cut gown with sleeves slashed and puffed, and a cloak with a small cape and long, hanging sleeves open at the elbows. The saint's hair is waved back from her face and one long strand hangs down over her right breast.

Statuette. Oak. Height, $32\frac{1}{2}$ inches. Rogers Fund, 1906.

UNKNOWN SCULPTOR. ABOUT 1510-1520.

237 SAINT MARTIN. Riding a horse facing to the left, the young saint turns in his saddle to divide his mantle, gathered up in his left hand, with a curving sword (restored) which he holds upright in front of him in his right hand. He wears soft, high riding boots, a belted tunic that comes to his knees, a large mantle fastened over his breast by bands, and a broad, flat hat. His long, curly hair is cut short over the forehead. The horse's legs and the base have been restored. Part of the cloak held in the left hand has been destroyed. The statuette was originally painted, but few traces now remain of the coloring. The piece has been finished in the back, but was clearly intended as a wall sculpture.

Wall statuette. Oak. Polychromed. Height, $18\frac{7}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

LATE GOTHIC—EARLY RENAISSANCE
UNKNOWN SCULPTOR. SCHOOL OF ANTWERP (?).
ABOUT 1520.

238 TWO WOMEN. From a group representing the Crucifixion. At the right a woman is standing, looking over her shoulder to the left, while with both hands raised in front of her she holds up the long folds of her mantle. Her hair is elaborately arranged, and her head-dress is ornamented with wings. Kneeling beside her at the left is another woman, seen from the back. She faces to the left; her left arm is held out in a vehement gesture. Two long streamers form part of her intricate head-dress; one of these is passed over her left arm. The lower part of her body is covered by a large mantle falling from her shoulders.

High relief, without background. Oak. Height, $14\frac{5}{8}$ inches (without base). Width, $11\frac{1}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1520.

239 SAINT BARBARA. Standing on a low hexagonal plinth, with her left foot advanced, the saint holds up in her left hand an open book and a fold of her loose over-skirt. In her right hand, the saint presumably held a palm branch. A short veil covers her hair, and on this rests a very high and ornate crown. At the right of the figure, joined to it at the base, is a slender tower, rising nearly to the height of the crown.

Wall statuette. Oak. Height, $24\frac{5}{8}$ inches. Rogers Fund, 1906.

UNKNOWN SCULPTOR. ABOUT 1520.

240 DESCENT FROM THE CROSS. The drooping body of the Christ is being lowered from the cross by two bearded men (Nicodemus and Joseph of Arimathea) who stand on ladders originally resting against the transverse piece, now missing, of the cross. The costumes are gilded

FLEMISH, UNCLASSIFIED

and painted in several colors; the cross and ladders are gilded. The base is sloping. The figures are only roughly completed in the back.

Wall group. Oak. Polychromed and gilded. Height, 23½ inches. Rogers Fund, 1906.



NO. 243

UNKNOWN SCULPTOR. ABOUT 1520.

241 PIETÀ. A group of four figures. At the left a bearded man, wearing a turban and a long robe, supports the shoulders of the dead Christ, who lies on the ground in the folds of a winding sheet. At His feet stands the Magdalen holding a tall cylindrical ointment box in her hand; her hair is elaborately dressed. In the center of the group, bending over Christ, is the Virgin, her mantle drawn up over her head and her hands folded in prayer.

High relief, without background. Oak. Height, 13½ inches.

LATE GOTHIC—EARLY RENAISSANCE

Width, $11\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. EARLY XVI CENTURY.

242 FEMALE SAINT. Wearing a cloak drawn across the body at the waist and the crumpled folds caught up under the left arm, the saint stands on a low, round plinth, her hands folded in adoration. On her head is a broad, flat hat with a cape-brim.

Wall statue. Oak. Height, $32\frac{7}{8}$ inches. Rogers Fund, 1906.

B. SCHOOL OF BRUSSELS

UNKNOWN SCULPTOR. SCHOOL OF BRUSSELS (?). ABOUT 1450.

243 LEGENDARY SCENE. This relief evidently formed part of an altarpiece with numerous compartments illustrating the life of some saint. The subject of the legendary scene represented here, however, has not yet been identified. In the background, at the left, is a large gate flanked on each side by two towers; crossing the upper part of the gateway is a heavy beam suspended by a chain. Behind this structure appear the walls and roof of a church with octagonal towers. At the right, on a line with the gate, is the façade of a house with a raised portcullis showing in the rounded arch of the doorway; this is probably a courthouse. A magistrate appears to have just set forth, his rounded hat set firmly on his head, his hands crossed in front of him and concealed in the folds of his long sleeves. He advances to the right in the foreground, which represents a paved street or square. A young servitor follows holding a high hat in front of him with both hands. At the left, in the foreground, a man humbly dressed, perhaps a traveler or pilgrim, bows ceremoniously, his round hat held in his right hand, to two men occupying the center of the composition. One, wearing hose

FLEMISH, SCHOOL OF BRUSSELS

and short doublet, leans against the gate tower with his arms crossed behind him; the other, a young page, stands with his hands on his hips, his back turned to us and a short cloak hanging from his shoulders. (Illustrated, page 201.)

Middle relief. Oak. Height, $26\frac{1}{2}$ inches. Width, $24\frac{3}{4}$ inches.
Lent by J. Pierpont Morgan, 1907.

This sculpture was bought in Paris by Mr. Morgan and added to the Gothic Section of the Hoentschel Collection. The author of this relief, which has an unusual iconographic interest, appears to have been influenced by Roger van der Weyden.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 14, pl. XXIX.



NO. 244

UNKNOWN SCULPTOR. SCHOOL OF BRUSSELS (?).
ABOUT 1500.

244 SAINT ANNE WITH THE VIRGIN AND CHILD.
Standing, dressed in a mantle with long loose sleeves, and wearing a wimple, S. Anne holds on her right arm the seated Virgin, represented as a young girl, crowned, her long hair descending below her shoulders. She in turn holds in her lap the seated Christ Child, who reaches out to grasp a bunch of grapes held in S. Anne's left hand. (Illustrated, page 203.)

L A T E G O T H I C — E A R L Y R E N A I S S A N C E

Statuette. Oak. Height, $19\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. SCHOOL OF BRUSSELS (?). ABOUT 1500.

245 THE DESCENT FROM THE CROSS. Small shrine with doors. Kneeling at the foot of a gilded cross that divides centrally the patterned background, the Virgin holds on her knee the dead body of Christ, whose left hand she raises to her lips. Kneeling at the left, S. John supports the head of Christ. The Magdalen kneels at the right anointing the limbs of Christ. A second holy woman bends over her, holding in her right hand an ointment box. Behind the Virgin, at the foot of the cross, stands a bearded, turbaned man, holding the folds of his mantle in his right hand. At the left, also in the background, are two men taking down a ladder which rests against the cross. At the right, beside a tree, stands a third holy woman who holds to her lips an end of the scarf that serves her as a head-dress. The relief has been repainted and gilded. The framework and openworked doors are modern.

High relief. Wood. Polychromed and gilded. Height, $18\frac{5}{8}$ inches. Width, $14\frac{7}{8}$ inches. Width, door open, $27\frac{1}{2}$ inches. Gift of A. Roelker, 1895.

UNKNOWN SCULPTOR. ABOUT 1500-1510.

246 THE DESCENT FROM THE CROSS. Standing at the right in the foreground, a man wearing a high round hat and a knee-length blouse with broad sleeves receives in his arms, covered by the folds of a winding sheet, the feet of Christ, whose head is supported by a turbaned man standing in the upper left corner of the group. The limp body is furthermore supported by the Magdalen, half kneeling at the left in the foreground. Christ's right arm hangs over her shoulder; His left arm has been broken off. Nearly in the center of the group, behind Christ, stands the Virgin with

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clasped hands. On the same level and at the extreme left of the group in the background is a woman, facing to the left, with a handkerchief held to her eyes. The costumes are largely gilded, relieved by passages in blue and red. The drapery behind Christ is blue. The flesh parts are painted in natural colors. The coloring is fairly well preserved. The base slopes steeply to show the figures in perspective.

High relief, without background. Linden. Polychromed and gilded. Height, $22\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1510.

247 THE VIRGIN, SAINT JOHN, AND THREE HOLY WOMEN. From a Crucifixion. In the center of the group stands the Virgin, looking up, her hands clasped in agitation. Her mantle, lined with blue, and her gown are gilded; covering her head is a blue scarf. At the left stands S. John, who supports her with his right hand at her waist. Over a blue robe he wears a gilded mantle. Behind him, on higher ground, stand two holy women, and a third, standing at the right of the Virgin, supports her with her left arm while in her right hand she holds the end of her head scarf. These three holy women are Mary Magdalen and the two half-sisters of the Virgin, Mary Cleophas, the wife of Alpheus, and Mary Salome, the wife of Zebedee. Their costumes are also gilded and painted.

High relief without background. Oak. Height, $24\frac{1}{2}$ inches. Polychromed and gilded. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1510.

248 VIRGIN AND CHILD. Standing on a crescent moon the Virgin holds the Christ Child, dressed in a long red garment, seated on her right arm, while with her left hand she offers Him a pear. Over a red gown with a close-fitting

LATE GOTHIC—EARLY RENAISSANCE

bodice, the Virgin wears a blue mantle with gilded stars covering her shoulders and drawn across the lower half of her body. Her hair is gilded; she wears a low red and gold hat. Flesh parts in natural colors. The moon is gilded. The Child's left hand has been broken off.

Wall statuette. Oak. Polychromed and gilded. Height, $14\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1510-1520.

249 THE DESCENT FROM THE CROSS. Two bearded men standing on ladders that lean against the arms of the Cross lower the body of Christ into the arms of the kneeling Virgin and of Joseph of Arimathea, an aged man standing at the right with a drapery covering his hands. Standing behind the Virgin and supporting her is S. John. Behind the figures rises a distant hill. Painted in red, blue, buff, and flesh colors, and gilded; now much darkened.

High relief without background. Oak. Height, $27\frac{3}{4}$ inches. Polychromed and gilded. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1510-1520.

250 JUDAS ENTERING THE GARDEN OF GETHSEMANE TO BETRAY CHRIST. On the right Judas is entering the garden through a gate with a small pitched roof (restored); his right arm is thrown out in a vehement gesture as he turns his head to speak with a soldier following behind him. In his left hand Judas holds a bag of money. A leering soldier, standing at his side, clutches him by the arm. Behind these figures follow the multitude, their heads seen above the wattled fence which extends from the gate across the greater part of the left half of the relief. At the extreme left is a rocky ledge; the foreground slopes up steeply to the fence. The relief was originally painted in full colors, now much darkened,

FLEMISH, SCHOOL OF BRUSSELS

with various details gilded. The relief evidently formed part of a large altarpiece.

High relief without background. Linden. Height, 19½ inches. Width, 18½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1510-1520.

251 TWO MEN. Fragment of a large group. On a steeply sloping base two men are represented facing to the right. The foremost of the two has his right foot advanced; his forearms are held horizontal; the hands have been destroyed. The other man is largely concealed. Both wear gilded tunics with open sleeves, and soft, light hats. These are gilded. Faces and legs have been repainted black. The shape of the base shows that this piece formed part of a large group.

High relief, without background. Wood. Polychromed and gilded. Height, 16½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

BORMAN. SCHOOL OF JAN BORMAN (OR BORREMAN), WORKED ABOUT 1479-1522. ABOUT 1520.

252 THREE MEN. Fragment from a Crucifixion group(?). At the right stands a man with folded arms; he has long curling moustaches and beard; he wears a long gown with slashed sleeves, a cape fastened on his right shoulder, and a large hood covering his head. At the left, three-quarters in profile, advancing to the right is a stout man grasping the end of a stick in his left hand. He wears a sort of high, round bonnet; a pouch hangs at his belt. His right forearm and part of the abdomen have been cut as if to permit the close juxtaposition of another figure or group in front. Between these two, and a little behind, stands a third man, his left hand resting on the bearded man's shoulder. He wears a broad, round hat with long tabs hanging down over the brim.

LATE GOTHIC—EARLY RENAISSANCE

The faces are strongly individualized. Vestiges remain of the original polychromy and gilding.

High-middle relief, without background. Oak. Height, 17½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

BORMAN. SCHOOL OF JAN BORMAN (OR BORREMAN). ABOUT 1520.

253 THREE SOLDIERS. From a group of the Crucifixion (?). In the center, riding a horse facing to the left, a bearded man with a gold chain around his neck, an ornamented baton grasped in his left hand and the reins in his right, turns in his saddle to look back. He wears a broad, flat hat; the brim casts his sardonic face into deep shadow. At the right, standing behind the horse and resting his left hand on the horse's back, is a foot soldier wearing a doublet with slashed and puffed sleeves, and on his head, a broad hat. At the left is a second mounted soldier. Except for the head, neck, and forelegs, his horse is concealed by that of the central figure. Of the rider only the head, protected by a large helmet, and the right hand holding a lance (broken) are seen. Sloping base represents turf and rocks. The piece has been cleaned, but was originally polychromed and gilded. (Illustrated, page 209.)

High relief, without background. Oak. Height, 24½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1520.

254 SLEEPING SOLDIER. From a group of the Resurrection. Facing to the right, a soldier, seated on a rocky mound, rests his head on his right hand, in which he holds the butt of a crossbow (partly restored). He wears a tunic with wide sleeves, and a hooded cape surmounted by a high round hat or helmet. A quiver hangs at his side. Face

FLEMISH, SCHOOL OF BRUSSELS

and hands are painted in flesh colors; other parts in brown, black, white, or gilded.

Middle relief, without background. Oak. Polychromed and gilded. Height, $11\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.



NO. 253

UNKNOWN SCULPTOR. ABOUT 1520.

255 MAN ON HORSEBACK. Fragment from a large group, possibly from a Crucifixion. Facing to the left, riding a horse bending its head down nearly to the ground, a stoutly built man, wearing a long gown with a hood thrown back on his shoulders, holds the reins in his left hand while he looks up, his mouth open. Sloping base represents ground.

High relief, without background. Oak. Height, $15\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1520.

256 SAINT BARBARA. Standing, with left knee bent, the saint holds an open book in her right hand and in her

LATE GOTHIC—EARLY RENAISSANCE

left (originally) an emblem now destroyed. At the right is a slender tower, the height of the figure and painted to imitate brickwork. The saint wears an elaborate costume with puffed and slashed sleeves, a fringed overskirt, and close-fitting, low-cut bodice. Turban head-dress; two long braids of hair cross the body in front. The costume is gilded and painted in red and other colors. Modern base.

Wall statuette. Wood. Polychromed and gilded. Height, 13 inches (including 1 $\frac{1}{4}$ inch base). Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. SCHOOL OF BRUSSELS (?). ABOUT 1520.

257 CHRIST CROWNED WITH THORNS. Dressed in a robe with long sleeves, originally gilded, Christ is seated on a low throne. He bends forward as a crown of thorns held in the mailed hand of a figure standing on His left is thrust down upon His head. This man wears a long blue gown, a high red hat, and on his left hand a heavy gauntlet; his right arm has been broken. Opposite is a soldier in gilded cuirass, slashed trunks, and high boots, who raises a stick to press in the thorns. His right arm and part of the stick have been destroyed. The steeply inclined floor represents marble.

High relief, without background. Oak. Polychromed and gilded. Height, 13 $\frac{5}{8}$ inches. Width, 11 $\frac{3}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. SCHOOL OF BRUSSELS (?). ABOUT 1520.

258 THE ENTOMBMENT. Joseph of Arimathea and Nicodemus lower the body of Christ into the tomb. The Savior is naked except for a loin cloth; His right arm hangs limply over the side of the sepulchre; the body is turned so as to be easily visible above the level of the eye. The bearer standing at the left of the tomb, presumably Joseph of Arima-

SCHOOLS OF BRUSSELS AND ANTWERP

thea, is represented as an elderly man, bearded, wearing a broad flat cap or turban, a long gown with a cape, and at his belt, a large pouch. The other bearer is partly concealed by the tomb and by the sheet in which he supports the body of Christ. He wears a hood, and hanging from his neck a broad-brimmed hat. The front of the tomb is divided into five round-headed panels.

High relief, without background. Oak. Height, $14\frac{3}{8}$ inches. Width, $17\frac{7}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

C. SCHOOL OF ANTWERP

UNKNOWN SCULPTOR. ABOUT 1500.

259 THE KISS OF JUDAS. A group of two figures. Judas, at the right, embraces Our Lord, who raises His right hand in a benediction as the false Apostle betrays Him by his kiss. Christ wears a simple gown with long sleeves; He gathers up the folds in front with His left hand. Judas, who has long curly hair and a beard, wears over his gown a mantle of which the folds falling from the right shoulder are caught up under his girdle on his left side. Sloping base representing ground.

High relief, without background. Oak. Height, $10\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. SCHOOL OF ANTWERP (?).
ABOUT 1500

260 THE DESCENT FROM THE CROSS. The Virgin, seated at the foot of the cross, holds upon her knee the rigid body of Christ, whose head is supported by S. John standing at the right. The Magdalen, dressed in a costume, with turban, of the late fifteenth century, kneels at the left, holding a handkerchief to her eyes. Standing behind her is an elderly

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man, originally carrying in his hand the crown of thorns; this figure has suffered some mutilation. The relief is circular in form and surrounded by a crown of thorns. Originally painted and gilded; now much darkened and otherwise injured.

Low relief. Oak. Painted and gilded. Diameter, 15 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

In the Catalogue of the Hoentschel Collection this piece is described as French, second half of XV century.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 12, pl. XXV.

UNKNOWN SCULPTOR. SCHOOL OF ANTWERP (?). ABOUT 1510.

261 THE VIRGIN FAINTING AT THE CROSS.
Two figures support the fainting Virgin; at the left S. John, wearing a mantle, fastened on his right shoulder, over a short tunic, supports the limp body in his arms; opposite him, bending over the Virgin is a young woman who raises the Virgin's left arm. She is elaborately dressed; her sleeves are puffed at the shoulders and have streamers at the elbows; her head-dress has shell-like ornaments at the sides. The Virgin's left hand has been broken off; otherwise the piece is in good condition.

Middle relief, without background. Oak. Height, $14\frac{1}{2}$ inches. Width, $12\frac{5}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1510.

262 THE VIRGIN SUPPORTED BY S. JOHN. A group of two figures from a Crucifixion. Standing at the left S. John bends over to support the kneeling Virgin. She wears a mantle over her gown, and around her head a scarf. S. John wears a long tunic and draped over his left shoulder a mantle.

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Middle relief, without background. Oak. Height, 14½ inches. Width, 10¼ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1510-1520.

263 THE VIRGIN FAINTING. A group of three figures from a Crucifixion. The Virgin, half kneeling, her body bending to the right, is supported by S. John, standing at the left of the group. At the right stands a holy woman who turns to look up at the crucified Savior. The surface of this relief has been much injured. The left arm and the right hand of the holy woman have been destroyed.

Middle relief, without background. Oak. Height, 14½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. SCHOOL OF ANTWERP (?).
ABOUT 1510-1520.

264 SEVERAL FIGURES. This panel is evidently part of a larger relief from an altarpiece with many compartments. In the foreground are two men conversing, and part of a kneeling figure (Christ?) holding a cross (transverse piece missing). One man is seen from the back; the other, from the front. Above these two, in the background on the slope of a hill, four men are fighting. A few indications of the original polychromy and gilding remain.

High relief. Oak. Polychromed and gilded. Height, 32¾ inches. Width, 11½ inches. Rogers Fund, 1906.

UNKNOWN SCULPTOR. SCHOOL OF ANTWERP (?).
ABOUT 1520.

265 A KINSMAN OF OUR LADY WITH TWO CHILDREN. From a group representing the family of the Virgin. The saint, wearing a flowing garment, her hair elaborately dressed, is seated on a low bench. In her left

LATE GOTHIC—EARLY RENAISSANCE

hand she holds an open book which she regards; her right hand she rests on the shoulder of a boy standing in front of her, his right arm raised as he points to the book, his left hand resting on a long curved horn or stick. At the right of this group is a seated boy who looks up at the saint and at the same time raises his left arm as if to attract her attention. The base represents a floor seen in perspective. (Illustrated, page 215.)

High relief, without background. Oak. Height, $18\frac{5}{8}$ inches. Width, $17\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1520.

266 THE VIRGIN AND SAINT ANNE. Standing. S. Anne holds in her left hand an open book which the Virgin, represented as a little girl, regards. The Virgin stands at the left on a square base or platform slightly raised above that on which stands S. Anne, her hand resting on the Virgin's shoulder, her head bent forward as she looks down upon the Virgin. S. Anne wears a mantle covering her shoulders and head. A wimple outlines the oval of her face. The Virgin's costume is more ornate, a pointed waist with puffed sleeves and a looped-up drapery over a fantastically cut overskirt. Her hair, hanging down long in the back, is elaborately dressed.

Wall group. Oak. Height, $14\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1520-1530.

267 THE COURT OF PILATE(?). A group of five figures. In the center is Pilate(?) seated on a throne, holding a sceptre in his left hand. At right and left, behind low screen walls stand two counselors or attendants. In the foreground are two other figures. One at the extreme right is a turbaned man with whom Pilate(?) appears to be conversing. The man opposite him, at the left of the group, holds a baton (or

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part of a lance) in his left hand; his right forearm has been broken off. The figures show the affectation of marked contrapose. The throne has a high back; placed at an angle and joining the back are two walls or screens that serve to enclose the group. The floor slopes steeply; probably other figures, namely, Christ and His guards, were placed in the foreground, thus building up a group, as was commonly done in the large Flemish altarpieces of this time. Considerably restored.



NO. 265

High relief, without background. Oak. Height, $17\frac{7}{8}$ inches.
Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel
Collection.

UNKNOWN SCULPTOR. SCHOOL OF ANTWERP (?).
ABOUT 1520-1530.

268 THE ENTOMBMENT. Resting on a drapery held by Joseph of Arimathea and Nicodemus, the dead body of Christ, naked except for a loin cloth, is being lowered into the sepulchre. The bearer standing at His head is a bearded man wearing an elaborate high head-dress, a long gown, and a mantle; the other, a younger man, wears a hood, and a cloak with short sleeves over a gown. Standing behind the tomb in the

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center of the composition, the Virgin, bending over, raises the left arm of Christ to her lips. She is supported by the youthful S. John, standing behind her a little to the right. At her right and left are two holy women holding ointment boxes. Between the holy women at the left and S. John, a hilly background is seen.

High relief, with incomplete background. Oak. Height, $22\frac{1}{8}$ inches. Width, $18\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

DUTCH SCHOOL

A. UNCLASSIFIED

UNKNOWN SCULPTOR. ABOUT 1480.

269 A MONASTIC SAINT. Standing on a low hexagonal plinth, his right foot slightly advanced, the saint holds in his right hand an open book, and in his left, part of an unidentified object. The saint is tonsured, and wears a loose habit, caught up on the left side under his arm, and having a large hood with short cape covering his shoulders. The hood thrown back shows the high collar of an inner garment. Statue. Oak. Height, $39\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1490.

270 FRAGMENT FROM A TREE OF JESSE. Half kneeling in curving branches, an old man with a long divided beard grasps with his right hand one of the branches, while in his left he originally held some object now missing. He wears a short gown with long sleeves, a cowl pulled up on his head, and a round, high-brimmed hat. This fragment is mounted on a modern support.

High relief, without background. Oak. Height, $12\frac{1}{2}$ inches without base. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

D U T C H , U N C L A S S I F I E D

UNKNOWN SCULPTOR. LATE XV CENTURY.

271 A SAINT. Without attributes. Standing, holding in his left hand a staff. Both hands and the staff are modern. He wears a long gown with a cape and full sleeves. Thrown over his right shoulder is a head-dress consisting of a ring turban from which emerge two ends of a long scarf-like tippet. He wears a round hat on his thick curly hair. The low plinth is modern. The figure is hollowed out with a V-shaped channel in the back.



NO. 272

Wall statue. Walnut. Height, 40 inches (including plinth).
Rogers Fund, 1906.

UNKNOWN SCULPTOR. ABOUT 1500.

272 THE VIRGIN AND CHILD WITH SAINT ANNE AND TWO ANGELS. Seated on the broad cushion of a high-backed bench are the Virgin (at the left) and S. Anne (at the right). The Virgin wears a gown with long, full sleeves; her veil has been disarranged, showing her abundant hair. Her right hand is raised in cautious attention; with her left hand she supports the naked Christ Child, who advances to S. Anne, one hand clasped in hers. S. Anne wears a mantle

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and veil and holds an open book in her lap. In the center of this group, standing behind on the seat, is a little angel with bushy hair, dressed in a fluttering gown, who plays a harp. His wings have been destroyed. Seated in front is another tiny angel with spread bird-like wings, who is making music on a rebec. (Illustrated, page 217.)

Statuette group. Oak. Height, $14\frac{3}{4}$ inches. Width, $13\frac{5}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

273 THE KINDRED OF THE VIRGIN. The Virgin is seated at the left and S. Anne at the right. Between them is the nude Christ Child supported by the two women. S. Anne offers Him some object with her left hand. Behind this group is a low screen wall, divided into panels decorated with the linen-fold pattern. Above this wall are seen the heads of four bearded men. In the background, above, a vaulted ceiling. A small shrine with unornamented doors.

High relief. Oak. Height, $22\frac{3}{4}$ inches. Width (with doors open), $22\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

274 A BISHOP. Possibly one of the Latin Fathers of the Church, S. Ambrose or S. Augustine. The saint is seated, facing three-quarters to the right, in a high-backed chair decorated with a linen-fold pattern. His right hand rests on the arm of the chair; his left arm has been destroyed. The throne rests on a rocky base; beneath the saint's feet is a cushion. A few traces of color remain.

High relief without background. Oak. Polychromed. Height, $23\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

D U T C H , U N C L A S S I F I E D

UNKNOWN SCULPTOR. ABOUT 1500.

275 A SAINT. Under a canopy of intersecting pointed arches, holding an open book with both hands, the saint stands on a hexagonal plinth which is supported by a half-figure holding a displayed scroll.

High relief. Oak. Polychromed and gilded. Height, 36 inches. Width, 6 $\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

276 THE VIRGIN WRITING. The Virgin, represented as a middle-aged woman, wearing mantle, gown, and wimple, is seated on a high-backed throne or bench, holding in her left hand an ink-well and in her right a quill pen with which she is writing in an open book lying on a reading desk attached to the throne. Over her forehead is a reliquary or ornament of crystal. Originally painted.

High relief, without background. Walnut. Height, 34 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. EARLY XVI CENTURY.

277 THE APOSTLES IN PRAYER. The twelve apostles, dressed in long floating mantles, are standing in a compact group, their hands folded in prayer. In the foreground, S. Peter and the beardless S. John face each other; between them and further back is S. Paul. The scene evidently represents the Pentecost; the descending flames may possibly have been painted on the background, now destroyed.

High relief, without background. Oak. Height, 19 $\frac{1}{2}$ inches (without plinth). Width, 12 $\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

In the Hoentschel Catalogue this piece is described as German, beginning of XVI Century.

L A T E G O T H I C — E A R L Y R E N A I S S A N C E

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 14, pl. XXX.

UNKNOWN SCULPTOR. ABOUT 1520.

278 A SAINTED ABBOT. Standing with right foot advanced and knee bent, the saint holds in his left hand a closed book. Leaning against his left forearm is the staff of a crozier (incomplete) with a kerchief or vexillum attached. The saint is tonsured, and wears a monastic gown and scapular. His right arm has been broken off at the shoulder. The left foot and parts of the base have been destroyed. Statuette. Oak. Height, 17 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

II

LATE RENAISSANCE PERIOD ABOUT 1525 TO 1600

FLEMISH SCHOOL

A. UNCLASSIFIED

UNKNOWN SCULPTOR. MIDDLE OF XVI CENTURY.

279 THE SAVIOR BLESSING. Standing, with His right foot advanced, Christ raises His right hand in benediction (hand and lower forearm now destroyed). In His left hand He presumably held an orb (forearm destroyed). He is nude except for a loin cloth and a large mantle, fastened over His breast and thrown back by the action of the arms to fall in crumpled folds to the feet, serving as a background to the figure. The Savior is bearded, and has long wavy hair. Both feet have been mutilated. The base is modern.

Wall statue. Oak. Height, 27½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

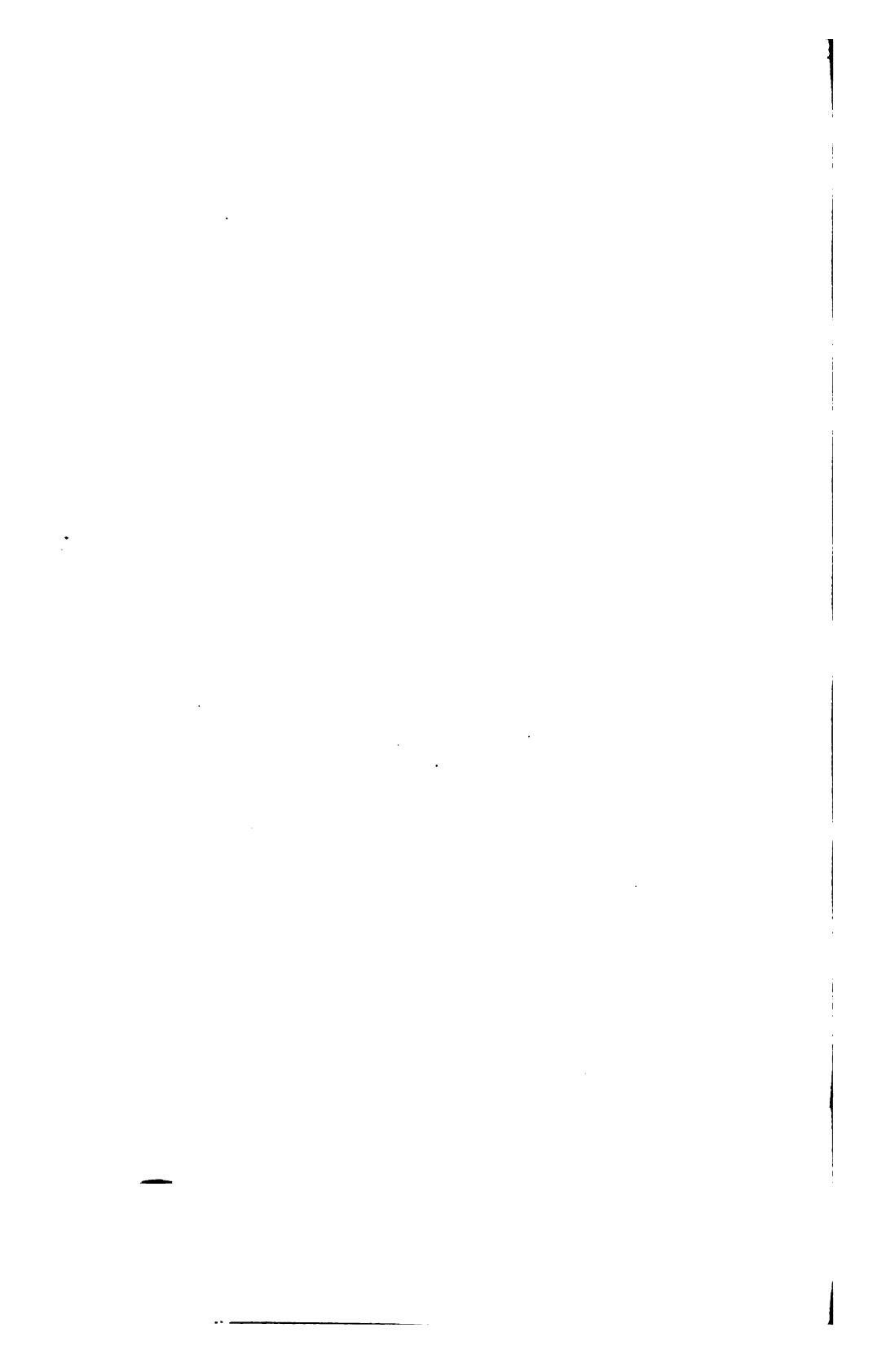
UNKNOWN SCULPTOR. POSSIBLY FRENCH. SECOND HALF OF XVI CENTURY.

280 RUNNING MAN. Fragment from a group, possibly representing the Crucifixion. His head is turned to look over his right shoulder. He wears a drapery which leaves the left shoulder bare. The left leg and the right arm have been destroyed.

FLEMISH, LATE RENAISSANCE

Middle relief, without background. Oak. Polychromed and gilded. Height, 13½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

**GERMAN
SCULPTURE**



I
ROMANESQUE PERIOD
XI-XII CENTURIES

A. UNCLASSIFIED

UNKNOWN SCULPTOR. XII CENTURY.

281 CRUCIFIX. The head of Christ is inclined forward and to the left; the legs are not crossed; the feet rest on a support. A loin cloth hangs from the waist to the knees. The figure is attached to a simple Latin cross, unornamented except for a narrow moulding. Above the head is the Greek name, abbreviated, of Jesus Christ: I H C X P C. The reverse of the cross is ornamented with five medallions, the central one bearing the Agnus Dei and those at the extremities of the cross inclosing the symbols of the four evangelists. (Illustrated, page 227.)

Bronze. Originally gilt. Height (of cross), $12\frac{5}{8}$ inches; Width, $6\frac{1}{8}$ inches. Height (of figure), $6\frac{9}{16}$ inches; Width, $5\frac{3}{4}$ inches. Rogers Fund, 1910.

W. R. V.: Recent Accessions, in Bulletin of the Metropolitan Museum of Art, 1910, V, p. 215. (Ill.)

II

GOTHIC PERIOD

XIII CENTURY—FIRST HALF OF XV

A. LOWER RHENISH SCHOOL

UNKNOWN SCULPTOR. MIDDLE OF XIV CENTURY.

282 JOUÉE OR END PIECE OF CHOIR STALL WITH CANOPY. One side in its entire length is carved in low relief. In a quatrefoil enclosed in a circle which extends from the base to the height of the seat, S. Michael is represented triumphant over the dragon; the archangel, standing on the monster's back, is unarmed except for a shield and for the spear with which he pierces the dragon's head. Above this panel, filling the space between the line of the seat and the line of the elbow rest, are two female saints standing under a trefoiled arcade. One is dressed as a nun and holds in her hands a rosary and book; this is presumably S. Clara. The other, her flowing hair bound by a simple diadem, holding in one hand a book and in the other a palm branch, is less easily recognized. That she is a Franciscan saint seems probable, however, in view of the subjects of the other carvings. The decoration of this jouée is completed by two openworked volutes, one supporting the canopy or narrow roof of the stall, and the other connecting by its ornamental scroll this top piece with the side panel already described. In the second and larger of the two volutes, S. Francis is represented



NO. 281
CRUCIFIX
GERMAN, XII CENTURY

GERMAN, GOTHIC

kneeling with arms upraised to receive the stigmata from the crucified Christ represented in the upper volute. Numerous grotesque figures are introduced into these designs. A comic monster, his body shaped like a folded leaf, crouches above S. Francis on the outer rim of the foliated volute, and gapes with open jaws at another monster with a human head who hangs like a gargoyle from the upper volute. Between this volute and the sloping roof there is a winged dragon with a woman's head. A demon's menacing face appears between the arcades on the side panel; grotesque figures fill the corners made by the S. Michael medallion. This piece is unusually well preserved and is entirely free from restoration. Part of the medallion of S. Michael, fortunately of little importance in the design, has been destroyed; some parts of the volutes and the right hand of the Christ have been broken off. (Illustrated, page 229.)

Middle relief. Walnut. Height, 116 $\frac{1}{2}$ inches. Width (at elbow rest), 23 $\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

In the Catalogue of the Hoentschel Collection it is stated that, according to tradition, this jouée and the two pieces Nos. 283 and 284, described below, are all that remain of the choir stalls of Nôtre-Dame-de-Paris, executed in the first third of the XIV Century, and replaced, during the reign of Louis XIV, by the stalls in present use. These three remarkable examples of Gothic carving are described in the Hoentschel Catalogue as Parisian, first half of the XIV Century, but in style they would appear to be German rather than French. In any case, their fine design and masterly execution command unqualified admiration.

A. Pératé Collection Georges Hoentschel. Paris, 1908, I,
and G. Brière: pp. 17-18, pls. XXXIII-XXXV.

E. Molinier: Histoire générale des arts appliqués à l'industrie;
Les meubles du moyen âge et de la renaissance,
pp. 17-18 (fig.).

W. R. V.: The Hoentschel Collection, Gothic Section, II.
Architectural details and furniture, in Bulletin
of the Metropolitan Museum, 1908, III, pp.
149, 150.



NOS. 282, 283
TWO PIECES OF A CHOIR STALL
GERMAN, LOWER RHENISH, MIDDLE OF XIV CENTURY

GERMAN, GOTHIC

UNKNOWN SCULPTOR. MIDDLE OF XIV CENTURY.

283 JOUÉE OR HIGH PARTITION OF CHOIR STALL WITH CANOPY. This piece is of the same size and general design as No. 282, but, except for two superimposed colonnettes carved in front, is unornamented below the line of the elbow rest. Of the two openworked volutes only the lower remains. It contains the seated figure of a pope holding a book and an enormous key, and resting his elbows in the mouths of two dragons who form the sides of his throne. He wears a conical mitre, and over his tunic a large cope fastened by a morse.

Of the monster crouching above him on the volute only the lower half remains. The monster clinging snail-like to the upright piece connecting the two volutes, however, is in good condition. (Illustrated, page 229.)

Middle relief. Walnut. Height, $110\frac{1}{8}$ inches. Width (at elbow rest), $23\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See above under No. 282 for comments.

UNKNOWN SCULPTOR. MIDDLE OF XIV CENTURY.

284 PARCLOSE OR LOW PARTITION OF CHOIR STALL. The moulding ornamenting the profile forms a volute at the line of the arm rest and encloses in this circular field a winged ox (symbol of S. Luke) on one side and a winged lion (symbol of S. Mark) on the other, both carved in fairly high relief. The volute is supported by a grotesque dragon; above, standing upon a low, square plinth, is a statuette of a woman whose right forearm has been destroyed. The figure is carved in high relief, except the head, which is in the round.

High relief. Walnut. Height, $43\frac{1}{4}$ inches. Width, 23 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

See above under No. 282 for comments.

MIDDLE RHENISH SCHOOL

B. MIDDLE RHENISH SCHOOL

UNKNOWN SCULPTOR. FIRST HALF OF XV CENTURY.

285 VIRGIN AND CHILD. Holding an orb in both hands, the naked Christ Child is seated in the arms of the Virgin, who supports His body with her left arm and hand, holding His feet in her right hand. The Virgin stands on an octagonal pedestal, her right foot advanced, her body bending to balance the weight of the Child held on her left side. Over a red gown, she wears a gilded mantle, lined with blue. On her head is a high gilded crown. A short veil covers her hair; the flesh parts are painted in natural colors. (Illustrated, page 231.)

Statuette. Poplar. Polychromed and gilded. Height, 13½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.



NO. 285

III
LATE GOTHIC—EARLY RENAISSANCE
PERIOD
ABOUT 1450 TO 1525

A. FRANCONIAN SCHOOL

UNKNOWN SCULPTOR. SCHOOL OF FRANCONIA(?).
SECOND HALF OF XV CENTURY.

286 A FEMALE SAINT. Possibly Saint Catherine. She wears a mantle and a gown, girdled at the waist, with the folds of an overskirt caught up on her left side. Both forearms are held horizontal; the left hand has been destroyed. Her hair is waved at the sides of the face and hangs down the back in long strands; on her head is a high crown. The figure stands on a low, circular base. Originally polychromed. Roughly cleaned.

Statuette. Linden. Height, $20\frac{3}{4}$ inches. Gift of Charles Drake, 1885.

Companion figure, No. 287.

UNKNOWN SCULPTOR. SCHOOL OF FRANCONIA(?).
SECOND HALF OF XV CENTURY.

287 A SAINTED POPE. Possibly Saint Gregory the Great, one of the four Latin Fathers of the Church. He wears a cope over an alb; on his head is the triple tiara.

GERMAN, FRANCONIAN SCHOOL

He stands on a circular plinth. Both forearms have been destroyed. The figure has been roughly cleaned.

Statuette. Linden. Height, $21\frac{5}{8}$ inches. Gift of Charles Drake, 1885.

Companion figure, No. 286.

UNKNOWN SCULPTOR. LATE XV CENTURY.

288 SAINT CATHERINE OF ALEXANDRIA. Standing on a low hexagonal base, the saint holds an open book in her left hand, grasping the hilt of a sword in her right hand. The sword point rests on the crowned head of a king crouching at her feet. On her right is the wheel, emblem of her martyrdom. The saint is crowned; her long hair falls in strands over her shoulders. She wears a mantle fastened over her breast; the right half is thrown back over her shoulder. Her gown has a close-fitting bodice; an overskirt is turned up at the waist. A linked chain hangs from her girdle. The sword and right hand have been restored.

Wall statue. Walnut. Height, $51\frac{1}{2}$ inches (with base). Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1500.

289 FRAGMENT OF A RELIEF REPRESENTING THE LAST SUPPER. Seated on a low bench at the rounded end of a table is an apostle, who drinks from a cup held in his right hand, while resting his left arm on the table. At his left is another apostle, who folds his hands in prayer. The table is covered by a cloth and set with platters of food, drinking vessels, and other utensils. In the foreground is a large globular jug with handle and cover. The scene is represented as if looked at considerably below the level of the eye. There are indications of gilding and painting.

Middle relief, with incomplete background. Pine. Poly-

L A T E G O T H I C — E A R L Y R E N A I S S A N C E

chromed and gilded. Height, $15\frac{3}{4}$ inches. Width, $10\frac{3}{4}$ inches.
Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel
Collection.

RIEMENSCHNEIDER. SCHOOL OF **TILMAN RIEMENSCHNEIDER**, BORN 1468 OR SOMEWHAT EARLIER, DIED IN WÜRZBURG 1531, WORKED PRINCIPALLY IN WÜRZBURG AND BAMBERG.

290 VIRGIN AND CHILD. Represented in half figure, the Virgin with her right hand holds against her body the naked Christ Child, supporting His feet in a fold of her mantle, held in her left hand. The Child raises His right hand in a gesture of benediction; with His left He grasps a dove standing on His knee. The Virgin's high-girdled gown is cut square at the neck. Her long hair covers both shoulders. On her head is a folded scarf, one end of which, falling to her left shoulder, is passed around her hair. The low base is octagonal, but incomplete in the back where the figure is hollowed out. There are indications of painting on the lips and eyes of the Virgin. (Illustrated, page 235.)

Wall statue, half figure. Linden. Height, 28 inches. Hewitt Fund, 1911.

Compare with the group of The Virgin and Child ascribed to a close pupil or contemporary of Riemenschneider in the Nuremberg Museum; No. 336, with illustration, in the catalogue, Die Werke Plastischer Kunst, by Dr. W. Josephi, Nuremberg, 1910.

STOSS. STYLE OF **VEIT STOSS**, SCULPTOR, PAINTER, AND ENGRAVER, BORN IN NUERMBERG(?) 1438 (1447?), DIED THERE 1533, WORKED IN CRACOW AND NUERMBERG.

291 THE BAPTISM OF CHRIST. Half kneeling at the left, dressed in a long brown robe of hairy skin with a girdle of twisted osier withes, S. John the Baptist faces to the right, holding a red-covered book in his left hand, while with his right he gives his benediction to Christ, who stands before him, His arms raised, up to His knees in the water of



NO. 290
VIRGIN AND CHILD
SCHOOL OF TILMAN RIEMENSCHNEIDER

LATE GOTHIC—EARLY RENAISSANCE

the swiftly flowing river. Christ is nude except for a gilded drapery, lined with blue, tied about His waist. Standing in the background at the right is an angel holding across his arms a loose garment, gilded and lined with blue. The angel, who faces to the front, has tightly curling hair, and wears an amice and an alb falling in many folds over his feet; his costume and wings are gilded. The background, painted brown, is cut away in its upper part, following the irregular outline of the crags which compose it. The flesh parts are painted in natural colors.

Middle relief, with incomplete background. Wood. Polychromed and gilded. Height, $48\frac{3}{8}$ inches. Width, 40 inches. Purchase, 1912.

W. R. V.: A relief in the style of Veit Stoss, in Bulletin of the Metropolitan Museum of Art, 1912, VII, p. 195–196.
(Ill.)

UNKNOWN SCULPTOR. ABOUT 1510.

292 HEAD OF CHRIST. The Savior is crowned with thorns; His eyes are cast down, His brows contracted with agony. His long hair, parted in the middle, is waved at the sides of the face; His beard is short and curly. The piece was originally painted in several colors, now much darkened, and varnished; a few indications of gilding.

Head. Terracotta. Polychromed. Height, $10\frac{1}{4}$ inches. Rogers Fund, 1909.

B. SUABIAN SCHOOL

UNKNOWN SCULPTOR. ABOUT 1480.

293 SAINT LUKE. Dressed in a gilded mantle with sleeves, one end thrown over his right arm and showing the red underdress, the saint stands on a low circular base, painted green, with his right foot advanced, holding in his raised left hand an open book. He wears a gilded hat.

GERMAN, SUABIAN SCHOOL

Kneeling at his feet, partly covered by his mantle, is the emblematic ox.

Wall statue. Pine. Polychromed and gilded. Height, $36\frac{1}{2}$ inches. Gift of Charles Drake, 1885.



NO. 295

UNKNOWN SCULPTOR. ABOUT 1480.

294 SAINT JAMES THE GREAT. Standing, with his right foot advanced, he holds in his left hand a pilgrim's staff. His right hand has been broken off. He wears a gilded mantle, lined with blue, and fastened at the throat, over a red gown. On his right side the mantle is thrown back over his shoulder as he raises his arm. He wears a soft high hat, gilded, with a broad brim turned up in front and ornamented with a pilgrim's shell. He is bearded, and has long curly hair. The low base is circular and painted green.

Wall statue. Pine. Polychromed and gilded. Height, $35\frac{1}{4}$ inches. Gift of Charles Drake, 1885.

LATE GOTHIC—EARLY RENAISSANCE

UNKNOWN SCULPTOR. ABOUT 1500.

295 THE DEATH OF THE VIRGIN. The Virgin lies upon a high Gothic bed; her head, covered with a veil, rests upon a pillow; her hands are folded and possibly held a candle now destroyed. Standing beside her bed at the head-board is the youthful S. John, who extends his right arm, very probably to offer to S. Peter a basin of holy water; the hand, unfortunately, has been broken off at the wrist. S. Peter, in sacerdotal costume, bends over the Virgin, holding in his left hand an open book and in his right the holy-water sprinkler (only the handle remains). An apostle standing beside him turns to receive a censer from another who holds an incense boat. Behind the group are two other figures, one of which has been almost entirely destroyed. Two apostles are at the foot of the bed, one reading and the other telling his beads. Opposite S. Peter, an apostle kneels at a prie-dieu; two others, behind the bed, lean against the back of a bench in an attitude of despair. (Illustrated, page 237.) High relief, without background. Walnut. Height, 29 $\frac{3}{4}$ inches. Width, 32 $\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

The authors of the catalogue of the Hoentschel Collection compare this relief with the high altarpiece of the church of S. Nicholas in Calcar by Jan Joest. The general arrangement is closely analogous, and two of the figures are precisely the same.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 15, pl. XXXI.

UNKNOWN SCULPTOR. SCHOOL OF ULM(?). ABOUT 1500.

296 SMALL SHRINE WITH PAINTED DOORS. The shrine encloses a high relief representing the Virgin standing, crowned and wearing a gilded mantle lined with blue over a red gown, supporting on her left arm the nude Christ Child, while in her right hand she holds up a gilded ball or apple. The Child's left arm has been destroyed; His right arm rests

GERMAN, SUABIAN SCHOOL

upon the Virgin's breast. One end of the Virgin's long mantle is drawn across her body and thrown over her right arm; the other end, falling in loose folds over a stool placed at the left of the Virgin, reaches to the ground. Kneeling at the right in the foreground is the miniature figure of a bishop (the donor) who wears a gilded mitre and dalmatic, a red chasuble, and a blue alb. His hands, originally joined in adoration,



NO. 296

have been destroyed. The background represents, in somewhat conventional perspective, an apse or bay of a chapel. The lower half of the wall is decorated with an engraved and gilded pattern; above are three narrow, pointed windows with tracery. The vaulting is painted blue; the ribs and window framework, gilded. The relief is surrounded by mouldings, with a round-arched opening at the top, painted red and blue and gilded. The paintings on the doors, suggesting the manner of Bartholomäus Zeitblom, represent four saints: on the left door, inside, S. Barbara; outside, S. Sebastian; on

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the right door, inside, S. Margaret; outside, S. John the Baptist. (Illustrated, page 239.)

High relief. Wood. Polychromed and gilded. Dimensions of shrine: Doors closed, height, $26\frac{3}{4}$ inches; width, $15\frac{3}{4}$ inches; depth, $4\frac{1}{2}$ inches. Doors open, width, $32\frac{1}{2}$ inches; depth, $3\frac{3}{4}$ inches. Rogers Fund, 1912.

UNKNOWN SCULPTOR. ABOUT 1500.

297 THE ANNUNCIATION. In the foreground at the right, the Virgin kneels at a prie-dieu, her hands folded in prayer, her head inclined in salutation towards the angelic messenger. One end of her voluminous mantle, which falls away from her right shoulder, is drawn up over the prie-dieu. The youthful archangel, wearing a loose dalmatic over a long alb with swirling folds which touch the ground, advances from the left, still in the air, his wings wide spread in flight. His right hand is raised to announce the divine mystery; in his left he originally held a lily, now destroyed. The background shows a vaulted chamber; in the rear wall there is a double window. Behind the Virgin is a high, curtained bed. The panel is rectangular, but encloses an arched opening; two fish ornament the spandrels thus defined. The ancient polychromy is partly effaced, showing the white gesso preparation beneath.

Middle relief. Pear wood. Polychromed and gilded. Height, $15\frac{1}{4}$ inches. Width, $12\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

In the Catalogue of the Hoentschel Collection this sculpture is described as French, first half of XVI Century.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 13, pl. XXVIII.

UNKNOWN SCULPTOR. ABOUT 1500-1510.

298 AN APOSTLE. Standing figure of a full-bearded man with curling hair, who indicates with his left hand a pass-



NO. 301
S. ANNE AND S. JOACHIM
ABOUT 1520



NO. 298
AN APOSTLE
ABOUT 1500-1510
GERMAN, SUABIAN SCHOOL

LATE GOTHIC—EARLY RENAISSANCE

age in an open book which he holds in his right hand. His head is turned slightly to the left. Over a long tunic he wears a mantle fastened at his throat; one end is caught up in his right hand holding the book. (Illustrated, page 241.)

Wall statue. Linden. Height, 41½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1510-1520.

299 THE VIRGIN AND CHILD WITH SAINT ANNE AND SAINT ELIZABETH. The Virgin and S. Anne are seated on a low bench. The Virgin, at the left, holds the Christ Child in her lap facing S. Anne, who takes one of His hands in hers while with the other she holds a large book on her knee. Behind these figures stands S. Elizabeth, an open book in her left hand, a long stick held in the other. The holy women are dressed in large mantles worn over gowns cut low at the neck. The Virgin wears a crown; the other two, head-cloths standing out at the sides of the head and crossed under the chin. The Child is naked; His right forearm has been broken off. The head-dresses are white; the costumes, gilded and relieved by passages in dark blue and red.

Wall statue. Pine. Polychromed and gilded. Height, 33 inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1520.

300 THE VIRGIN. The Virgin, wearing a loose cloak fastened at her throat, her long hair covering her shoulders, stands at a lectern or reading desk, resting her right hand on an open book. The base is roughly square. On two sides the edges of the base are rounded; the other two are partly covered by the drapery of the figure, which is unfinished in the back. The statuette evidently formed part of a group representing the Annunciation.

GERMAN, SUABIAN SCHOOL

Statuette. Walnut. Height, $15\frac{5}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1520.

301 SAINT ANNE AND SAINT JOACHIM. Standing on the left, S. Joachim holds in his right hand the right hand of S. Anne and with his left arm embraces her. S. Anne is standing, holding in her left hand one end of the mantle drawn across the lower part of her body. Her head is covered by a veil. S. Joachim, who is full-bearded, with long hair, wears a short-sleeved tunic girdled at the waist, an undergarment with long sleeves, and loose hose. His mantle, fastened on the right shoulder, is blown violently to one side. Under his right arm he holds a soft cap. The figures stand upon a sloping base. The costumes are gilded, relieved by passages in red and green. (Illustrated, page 241.)

High relief, without background. Wood. Polychromed and gilded. Height, $22\frac{5}{8}$ inches. Width, $19\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1520.

302 THE VIRGIN MOURNING. This figure is evidently from a group of the Crucifixion or from a Pietà. The Virgin is seated, facing somewhat to the left, her head bent forward and her arms crossed on her breast. She wears a simple gown and a mantle which covers her shoulders and is drawn across her knees. On her head are a scarf and wimple. High relief, without background. Walnut. Height, $13\frac{1}{8}$ inches. Rogers Fund, 1909.

UNKNOWN SCULPTOR. ABOUT 1520.

303 SAINT ANNE, THE VIRGIN, AND CHILD. Standing, facing three-quarters to the left, S. Anne holds on her left hand the seated Christ Child, nude, who places one hand on her breast and holds out the other to the Virgin, who

LATE GOTHIC—EARLY RENAISSANCE

is represented as a young girl with long hair hanging to her waist, and stands at the right of S. Anne, her arms raised, her left hand held by S. Anne, the other extended to the Child. S. Anne wears a scarf head-dress, and over her gown, square-cut at the neck and girdled at the waist, a large mantle covering her shoulders and drawn across the body at the waist. The Virgin wears a simple gown with long sleeves.

Middle relief, without background. Linden. Height, 39 $\frac{3}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1520.

304 SAINT MARGARET. Standing, turned three-quarters to the right, the saint holds a palm in her right hand, and in her left an open book. Over her gown she wears a mantle one end of which is drawn across her body and thrown over her right arm. At the right, crouching at her feet, is a small dragon, partly covered by her mantle. The saint is crowned and has long hair falling to her shoulders. Middle relief, without background. Linden. Height, 39 $\frac{7}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

GERHAERT. SCHOOL OF NICOLAUS GERHAERT VON LEYEN.
ABOUT 1500.

305 SAINT BARBARA. RELIQUARY BUST. The head is turned slightly to the right. Over her shoulders she wears a gilded mantle, which is drawn across her body at the waist, showing the blue lining. The bodice, in gold and blue on a red ground, has an incised pattern. The saint is crowned and has long, gilded hair. In her left hand she holds a small red tower. The right hand is raised, the fingers joined as if originally holding some object, possibly a palm branch. The flesh parts are painted in natural colors. The polychromy and gilding have been somewhat injured; the cloth foundation for the gesso preparation may be seen in part. A small

SCHOOLS OF SUABIA AND THE TYROL

circular opening in the breast originally held a reliquary. The bust is hollow and open in the back.

Wall bust. Linden. Polychromed and gilded. Height, 20 inches. Width, 16 $\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1910.

Together with No. 306 originally in the church of SS. Peter and Paul at Weissenburg, Alsace. Compare W. Vöge, Zeitschrift f. bild. Kunst, 1913, p. 101.

GERHAERT. SCHOOL OF NICOLAUS GERHAERT VON LEYEN.

ABOUT 1500.

306 SAINT CATHERINE OF ALEXANDRIA. RELIQUARY BUST. The saint holds in her right hand the hilt of a sword, and in her left, a small wheel. Her head is turned to the left; her long hair is confined by a gilded coronet. A gilded mantle covers her shoulders, and is drawn across the body at the waist, showing the red lining. The bodice, blue and gold on a red ground, has an incised pattern. A small circular opening in the breast originally contained a reliquary. The face and hands are painted in natural colors. The polychromy and gilding have suffered injury. The cloth foundation for the gesso preparation may be seen in parts. Several fingers of both hands, the sword hilt, and parts of the wheel have been mutilated.

Wall bust. Linden. Polychromed and gilded. Height, 19 inches. Width, 17 $\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1910.

Companion piece to No. 305.

C. TYROLESE SCHOOL

UNKNOWN SCULPTOR. ABOUT 1500.

307 SAINT GEORGE. Clad in complete armor which is painted gray and gilded, the saint stands on a low circular base holding a gilded jousting spear (modern) in his right hand. He is bearded and has long curly hair; he wears a large hat with the brim turned up in front and a cape hanging

LATE GOTHIC—EARLY RENAISSANCE

behind. The figure has been very much restored, repainted and regilded.

Statuette. Wood. Polychromed and gilded. Height, $22\frac{3}{4}$ inches. Rogers Fund, 1906.

UNKNOWN SCULPTOR. TYROLESE SCHOOL(?). ABOUT 1510.

308 THE VIRGIN. From a group of the Crucifixion. The Virgin stands with her hands folded over her breast. Her head is turned to the right. Over a red gown, girdled at the waist, she wears a mantle, blue and gold, which covers her head and shoulders and is drawn across the lower part of her body with the folds caught up under her right arm. The polychromy has been somewhat injured.

Wall statuette. Linden. Polychromed and gilded. Height, $16\frac{1}{2}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Companion piece to No. 309.

UNKNOWN SCULPTOR. TYROLESE SCHOOL(?). ABOUT 1510.

309 SAINT JOHN THE APOSTLE. From a group of the Crucifixion. Standing with bare feet on a small circular base, the youthful apostle, turning his head to the left, holds a large book in his right hand against his body, while he raises his left hand in a sorrowful gesture. He wears a red and gold gown, girdled at the waist, and a mantle of blue and gold. The mantle is drawn across his body at the waist and caught up under his left arm. The face and hands are painted in natural colors; his curly hair, dark brown.

Wall statuette. Linden. Polychromed and gilded. Height, $17\frac{1}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Companion piece to No. 308.



NO. 310
PIETÀ
TYROLESE, EARLY XVI CENTURY

LATE GOTHIC—EARLY RENAISSANCE
UNKNOWN SCULPTOR. EARLY XVI CENTURY.

310 PIETÀ. Supported by the right knee of the seated Virgin, who folds her hands in prayer, the dead body of Christ, naked except for a loin cloth, lies partly extended on the rocky ground in the folds of the Virgin's mantle. His right arm hangs limply down to the ground; the other rests on His body. His head is supported by the youthful S. John, who kneels at the left of the group, wearing a red mantle over a blue gown. The Virgin, the central figure of the composition, wears a blue mantle over a red gown, and covers her head with a white wimple. At the right of the group is the kneeling Magdalen holding an ointment box in both hands. She wears a turban head-dress with a flowing scarf; her red gown has slashed and puffed sleeves. The background is painted blue. (Illustrated, page 247.)

High relief. Linden(?) Polychromed. Height, 64 inches. Width, 55 $\frac{1}{2}$ inches. Gift of Two Gentlemen, 1906.

Bulletin of the Metropolitan Museum, 1906, I, p. 27. (Ill.)

D. UNCLASSIFIED SOUTH GERMAN SCHOOL
UNKNOWN SCULPTOR. SECOND HALF OF XV CENTURY.

311 SAINT MARTIN. Standing, with his left leg advanced, the saint gathers up in his right hand one corner of his cape-like mantle, while in his left hand he holds a sword, the point touching the ground. Beneath his gilded mantle, lined with red, he wears a short pleated tunic, green, bordered with gold. He has a gilded belt, and the mantle is fastened at the throat by a gilded chain from which hung originally a pendant. His round hat with turned-up brim is green, red, and black; his hose, red; his long curly hair, dark brown. The face and hands are painted in natural colors. Repainted in parts. The figure stands on an octagonal plinth.

Wall statuette. Pine. Polychromed and gilded. Height, 41 $\frac{1}{4}$ inches. Rogers Fund, 1906.

GERMAN, SOUTH GERMAN SCHOOL

UNKNOWN SCULPTOR. ABOUT 1500.

312 SAINT LUKE. Facing to the right, the saint is seated in a chair at his desk (restored) on which rests an open book. In his right hand he presumably held a pen or brush. He is dressed in a long gown and wears a low, round hat. He has long curly hair but no beard. A small ox, his emblem, lies at his feet. This piece has been considerably restored. Wall statuette. Linden. Height, $17\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Companion piece, No. 313, representing S. Mark.

UNKNOWN SCULPTOR. ABOUT 1500.

313 SAINT MARK. Seated, facing to the left, the saint rests his right hand on a book lying open on a desk before him, while with his left hand he indicates a passage in a book open on his knee. A small lion, his emblem, is represented crouching under the cushioned bench. The saint is costumed as in No. 289 except for the scarf which S. Luke wears over his shoulder. Considerably restored.

Wall statuette. Linden. Height, $19\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

Companion piece, No. 312, representing S. Luke.

UNKNOWN SCULPTOR. ABOUT 1500.

314 SAINT MARTIN DIVIDING HIS CLOAK TO CLOTHE A BEGGAR. Riding a horse, facing to the right, the saint holds in his right hand across his body a sword with which he is about to divide his large red mantle, one end of which he holds in his left hand. Beneath the mantle, which is fastened at his throat with a metal clasp, he wears a gilded blouse with a dark blue border, and brown hose. On his head is a high hat with turned-up brim in front, and in back, a cape

LATE GOTHIC—EARLY RENAISSANCE

covering his dark curly hair. Crouching beneath the horse's raised right foreleg is the beggar, who is represented, smaller in scale than the saint, kneeling on stumps of legs, a crutch under his right arm, his left hand held out for alms. His head is turned as he looks up over his shoulder at the saint. He wears a blue tunic over red hose protected with pads at the knees. The base is green with plants drawn on it in black. The horse's harness, of red leather, is modern. The piece has been somewhat restored.

Statue. Pine. Polychromed and gilded. Height, $34\frac{1}{4}$ inches. Width, $27\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. EARLY XVI CENTURY.

315 THE VIRGIN AND CHILD. Seated on a throne seen from the side and ornamented with an openworked design, gold on blue ground, the Virgin, facing three-quarters to the right, holds on her left knee the nude Child, who holds a fluttering drapery in His right hand. The Virgin's gilded gown, lined with blue, is given texture by a close series of horizontal lines engraved in the gesso. A white scarf covers her head. At the left of the throne is a slender twisted column, incomplete, having been broken at about the height of the throne-back. The flesh parts are painted in natural colors. The gilding and coloring of this piece, evidently from a larger relief, are well preserved.

Middle relief, without background. Walnut. Polychromed and gilded. Height, $13\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1520.

316 SAINT FLORIAN. The saint wears gilded armor. A red mantle, lined with green and bordered with gold, hanging from his left shoulder is drawn across the lower half of his body and the folds caught up on his right hip where they are

GERMAN, SOUTH GERMAN SCHOOL

retained by a wooden pail which the saint holds in his right hand. The pail is tilted forward, pouring out a stream of water on a battlemented building with a high tower, represented in miniature at the saint's feet. His left hand is raised and originally held a staff or lance. He wears a flat, round hat, red and gold, with a narrow brim turned up in



NO. 317

front. The face is painted in natural colors; the curly hair, a dark brown. The water is painted blue, and the building a reddish violet with red trimmings.

Statuette. Poplar. Polychromed and gilded. Height, 18 $\frac{1}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1520.

317 THE VISITATION. In the center of the composition, facing to the right, S. Elizabeth embraces the Virgin

LATE GOTHIC—EARLY RENAISSANCE

Mary, behind whom stands an elderly woman. At the left, behind S. Elizabeth, Zacharias stands in the round-arched doorway of a building which fills a third of the background. He holds a large hat in both hands; a little dog runs along in front of him. In the background are trees, and the walls and towers of a distant city. Zacharias is bearded, and wears a mantle over his gown, a large pouch hanging at his side. The relief is enclosed in a deep frame. (Illustrated, page 251.) High relief. Walnut. Dimensions without frame: Height, $35\frac{1}{8}$ inches; Width, $27\frac{1}{2}$ inches. Gift of George Blumenthal, 1909.

After a wood-cut (before 1506) by Albrecht Dürer with slight variations; two female figures behind the companion of the Virgin are omitted in the relief, and the landscape background differs somewhat.

A. Bartsch: *Le peintre graveur*. Leipzig, 1866, VII, p. 132, no. 84.

V. Scherer: *Dürer*, in the series *Klassiker der Kunst*. Stuttgart and Leipzig, 1904, p. 196.

UNKNOWN SCULPTOR. ABOUT 1520.

318 THE NATIVITY. In the center of the composition, the Virgin kneels in adoration of the Child Jesus lying on a drapery to the right in front of her. In the background, advancing to the right behind the Virgin, is S. Joseph carrying a lantern. These figures are in a vaulted room of a ruined building. In a doorway at the left kneels an aged shepherd; behind him stand two others. In the upper right corner of the relief above the arch of the vaulting are two angels. A deep frame encloses the relief. (Illustrated, page 253.)

High relief. Walnut. Height, $35\frac{3}{8}$ inches. Width, 28 inches. Dimensions do not include frame. Rogers Fund, 1906.

After an engraving (about 1470-1473) by Martin Schöngauer, known as the Large Nativity.

A. Bartsch: *Le peintre graveur*. Leipzig, 1866, VI, p. 120, no. 4.



NO. 318
THE NATIVITY
SOUTH GERMAN, ABOUT 1520



NO. 321
CHRIST AMONG THE DOCTORS
GERMAN, LOWER RHENISH, ABOUT 1510

LATE GOTHIC—EARLY RENAISSANCE

E. LOWER RHENISH SCHOOL

UNKNOWN SCULPTOR. ABOUT 1500.

319 FIGURE WITH RELIQUARY. A youth with long gilded hair, wearing a red cope, lined with green and ornamented with a pattern in gold, holds in front of him with both hands an oblong box protected by a glass cover originally containing some relic. The figure stands on a rather high square base decorated with a reciprocating pattern in low relief, gilded, silvered, and painted. The glass and one side-piece of the reliquary have been broken. Regilded and repainted.

Statuette. Oak. Polychromed and gilded. Height, $17\frac{3}{4}$ inches (with mount). Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. LOWER RHENISH SCHOOL UNDER FLEMISH INFLUENCE. POSSIBLY DUTCH. ABOUT 1500.

320 THE VIRGIN MOURNING. Standing with bowed head, the Virgin crosses her hands before her in resignation. Over a simple gown, girdled at the waist, she wears a heavy mantle which is drawn across the lower half of the body, one corner of the mantle falling over her left arm. Her throat and breast are covered by the folds of a wimple. This figure is evidently from a Crucifixion group.

Wall statue. Walnut. Height, $42\frac{3}{4}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

UNKNOWN SCULPTOR. ABOUT 1510.

321 CHRIST AMONG THE DOCTORS. The boy Christ is seated on a high-backed throne covered by a canopy with decorations in open tracery. His head is surrounded by an aureole of gilded rays, many of which have been broken off. His left hand is raised in a gesture of discussion; the right has

GERMAN, LOWER RHENISH SCHOOL

been destroyed. The throne is raised upon five steps; upon these stand six Gothic balusters capped with lions. Five doctors holding closed or open books are seated upon the steps or nearby; they are dressed in loose robes with shoulder capes and wear hats of different shapes. They are grouped in a pyramidal composition with the head of Christ for its apex. The right hand of the doctor seated on the lowest step has been broken off at the wrist. The original painting and gilding have been but little injured. (Illustrated, page 253.)

High relief, without background. Oak. Polychromed and gilded. Height, $26\frac{3}{4}$ inches. Width, $18\frac{5}{8}$ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

In the Catalogue of the Hoentschel Collection this sculpture is described as German, beginning of XVI Century, possibly school of Nuremberg.

A. Pératé and G. Brière: Collection Georges Hoentschel. Paris, 1908, I, p. 15, pl. XXXII.

UNKNOWN METALWORKER. ABOUT 1520.

322 CRUCIFIXION. At the left of the cross stands the Virgin; at the right, S. John holding a book in his hand. Kneeling at the foot of the cross, with her hands raised in lamentation, is S. Mary Magdalen; a skull and several bones are scattered on the ground nearby. At the left is S. Longinus thrusting a lance into the Savior's side; at the right is another soldier, also dressed in Gothic armor and carrying a lance. A suspension ring is attached to the back of the cross, to permit the piece being worn as an ornament.

Silver-gilt. Height, 3 inches. Width, $2\frac{7}{8}$ inches. Breadth, $\frac{7}{8}$ inch. Gift of W. R. Valentiner, 1911.

IV
LATE RENAISSANCE PERIOD
ABOUT 1525 TO 1600

A. FRANCONIAN SCHOOL

PETER FLOETNER (FLÖTNER, FLATTNER, FLETTNER). ARCHITECT AND SCULPTOR IN STONE, WOOD, AND METAL. BORN IN SWITZERLAND (ROMANSHORN?) ABOUT 1493. DIED IN NUREMBERG, 1546. WORKED IN AUGSBURG, CONSTANCE, BERNE, AND PARTICULARLY IN NUREMBERG.

— 323 THE DISGRACE OF NOAH. Under a vine arbor Noah lies near his jug of new wine. At the left two of his sons, Shem and Japheth, walk backward holding between them a drapery to cover the nakedness of their father to which the third son, Ham, has called their attention. At the left, in the background, an old man stands behind a vat filled with grapes. At the right a farmhouse, and in the sky a rainbow, at which several men are gazing. Inscription below, divided by space left for piercing:

WER AUSS SEIN ELTERN THREIBT DEN SPOTT |
DER SELB BLEIBT NIT VNGSTRAFFT VON GOTT: GEN: 9

Plaque. Low relief. Gilt bronze. Height, $2\frac{1}{16}$ inches. Width, $3\frac{1}{8}$ inches. Rogers Fund, 1909.

This plaque with the four others following form part of a set illustrating scenes from the Old and New Testaments. See K. Lange; Peter Flötner, etc. Berlin, 1897, p. 123-24, plates VI, VII. An example in lead, with margin but without lettering

F R A N C O N I A N S C H O O L

is in the Kaiser Friedrich Museum, Berlin. See No. 542, W. Vöge, Die deutschen Bildwerke, etc. Berlin, 1910.

324 ABRAHAM AND THE THREE ANGELS. Abraham, carrying food and drink, advances at the left to meet the three angels. Behind him in the open door of his house stands Sarah. The three angels, seen in profile one behind the other, extend their hands to the patriarch. In the background, a cart, a pile of wood, farm buildings, and cattle. The inscription reads:

WIE GOTT DEM ABRAHAM ERSCHEIN | GENE:
SAH ER VOR IHM DREY MENNER FEIN: AM 18. C:

Plaque. Low relief. Gilt bronze. Height, $2\frac{1}{16}$ inches. Width, $3\frac{1}{8}$ inches. Rogers Fund, 1909.

See Vöge, op. cit., No. 543, for example in lead without lettering in the Kaiser Friedrich Museum; also K. Lange, op. cit., p. 123, No. 2.

325 THE BAPTISM OF CHRIST. Christ stands in the shallow river, bending forward as St. John baptizes Him. Above, God the Father and the dove of the Holy Spirit. The banks of the river are wooded; in the background, a walled and many-towered city through which the river winds. The inscription below reads:

CHRISTUS | WAR MENSCH VND GOTTES SON |
IM JORDAN SICH HAT TAUHEN LON. MAT: 3.

Plaque. Low relief. Gilt bronze. Height, $2\frac{1}{16}$ inches. Width, $3\frac{1}{8}$ inches. Rogers Fund, 1909.

See Vöge, op. cit., No. 547, for reproduction of an example in lead without lettering in the Kaiser Friedrich Museum; also K. Lange, op. cit., p. 124, No. 8

326 CHRIST AND THE SAMARITAN WOMAN. Christ is seated beside the well; opposite him is the Samaritan woman. In the background are trees and a cluster of houses. The inscription reads:

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CHRISTUS | DES LEBENS BRUNNEN QUEL | JOHANN:
ERQUICKT VND LABET VNSER SEL. AM 4.

Plaquette. Low relief. Gilt bronze. Height, $2\frac{1}{8}$ inches.
Width, $3\frac{1}{8}$ inches. Rogers Fund, 1909.

The upper lefthand corner of the plaquette has been broken off.
See K. Lange, op. cit., p. 124, No. 9.

327 CHRIST AND THE APOSTLES ON THE WAY
TO EMMAUS. The three travelers, at the left, are pro-
ceeding on their way through a wooded landscape, with
farmhouses and a distant town seen through the trees. The
inscription below reads:

CHRISTUS IM FREMBTER GSTALT ERSCHYN | LUC:
ZWAY JUNGERN GIENGEN GEN EMAUS HIN: 24.

Plaquette. Low relief. Gilt bronze. Height, $2\frac{1}{8}$ inches.
Width, $3\frac{1}{8}$ inches. Rogers Fund, 1909.

See Vöge, op. cit., No. 549, for reproduction of an example in
lead without lettering in the Kaiser Friedrich Museum; also K.
Lange, op. cit., p. 124, No. 10. The group of Christ and the
two Apostles of this plaquette occurs in a stone relief by
Floetner in the Berlin Museum. See Vöge, op. cit., No. 197.

FLOETNER. STYLE OF PETER FLOETNER. XVI CENTURY.

328 BACCHANALIA. Five men are engaged in a
bacchanalian revel. In the background is a ruined building.
The central figure, bearded, dressed in a short tunic, carries a
wine skin on his shoulder. At the right are two naked men
holding wine cups; the figure in the foreground is seated and
rests his head in his hand; the other is standing behind, his
wine cup upraised. At the left, in the foreground a naked
figure, his back turned, leans over a large cask; behind him, a
bearded man gesticulating. In the center of the foreground
is a sheep kneeling. The plaquette, rectangular but with the
area in relief rounded at the top, is pierced near the upper
margin; the two upper corners are injured.

Plaquette. Middle relief. Bronze. Green-black patina.

SCHOOLS OF FRANCONIA AND SUABIA

Height, 2 $\frac{1}{8}$ inches. Width, 2 $\frac{7}{16}$ inches. Rogers Fund, 1910.

The plaquette is one of a series of bacchanalian revels, of which five in the Berlin Museum are reproduced by Vöge: *Die deutschen Bildwerke*. Berlin, 1910, Nos. 633–637. (Art des Peter Flötner). These examples are in lead. Another set is in the Museum, Lille. Three other plaquettes of this series are in the Bargello at Florence (Cat. Nos. 490–492, described as *Arte tedesca*, sec. XVI). The unknown sculptor of these spirited reliefs is closely related in style to Floetner, although marked by a distinct personality.

Two examples of this relief, one in lead and one in bright yellow bronze, were in the collection of a dealer in Munich in 1910.

B. SUABIAN SCHOOL

UNKNOWN SCULPTOR. XVI CENTURY (1548).

329 THE KINDRED OF THE VIRGIN. The doors and frame of the sculptured central portion of this small shrine are painted with scenes from the life of the Virgin and other subjects by a painter of Dürer's school. Left door, inside: the refusal of S. Joachim's offering; in the background, the angel speaking to S. Joachim, and the meeting of S. Joachim and S. Anne at the Golden Gate; on a scroll in the foreground is the date Anno Domini MDXXXVIII; outside: the Visitation; S. Elizabeth, the Virgin, and Zacharias, a simplified version of the woodcut by Dürer (See No. 317); a tablet bears the date 1548. Right door, inside: the Birth of the Virgin, with the Presentation in the Temple in the background at the left; outside: the Birth of Christ. At the left, in an upright panel of the frame is represented S. Sebastian; at the right in a corresponding panel, S. Roch. At the bottom of the frame in a narrow horizontal panel is the Tree of Jesse; the patriarch is reclining and from his breast springs the trunk of a tree. At the right and left are represented the two donors.

In the center of the relief thus enframed with painted decorations, S. Anne and the Virgin are seated. The Virgin, at the

GERMAN, LATE RENAISSANCE

right, holds on her knee the naked Christ Child, who places His hand on a book held by S. Anne, at whose feet are two naked children, playing in the folds of her mantle. Seated at the right are two holy women, kindred of the Virgin, each with two children. At the left, corresponding to this group, are two holy women with three children. The women are seated in an enclosure made by a brick wall. Behind this stand seven holy men, and at the extreme right, a woman. The attitudes of the figures are varied and picturesque. The rich costumes are gilded and relieved by passages in blue and red. The flat background is colored to represent a graduated blue sky. Repainted in part.

High relief. Pine. Polychromed and gilded. Total height, $32\frac{1}{4}$ inches. Total width, $34\frac{3}{4}$ inches. Width of frame, with doors open, 48 inches. Bequest of Mrs. A. M. Minturn, 1890.

UNKNOWN SCULPTOR. ABOUT 1600.

330 PERSEUS DELIVERING ANDROMEDA. At the left, Andromeda, nude except for a light floating drapery, is seated on a rock, her right arm raised, both hands chained to the rock. At the right, advancing through the sea is the monster, his body coiling in the water. Above the monster, riding the winged Pegasus, Perseus hastens to the deliverance of the Princess. In the sky at the left is a cloud.

Middle relief. Boxwood. Height, $5\frac{7}{8}$ inches. Width, $6\frac{3}{16}$ inches. Rogers Fund, 1909.

C. UNCLASSIFIED

UNKNOWN SCULPTOR. XVI CENTURY.

331 THE VIRGIN MOURNING. The body above the hips is turned slightly to the right; the head is turned to the left bringing the face in profile. The Virgin's hands are clasped and pressed to her body above her left breast. She wears a red gown with a white kerchief at her

U N C L A S S I F I E D

throat. A white mantle lined with blue is drawn up on her head. This falls over the left shoulder, and the folds are caught up under the clasped hands. Face and hands are painted in natural colors. Repainted.

Half-length statue. Linden. Polychromed. Height, 18½ inches. Lent by J. Pierpont Morgan, 1907. The Georges Hoentschel Collection.

HANS REINHARDT, THE ELDER. MEDALIST. PROBABLY BORN IN WITTENBERG ABOUT 1510. LIVED IN LEIPZIG AFTER 1539. SUPPOSED TO HAVE DIED, 1581. HIS DATED WORKS RANGE BETWEEN 1535-1568.

332 MOSES AND THE BURNING BUSH and THE ADORATION OF THE KINGS. Obverse: Standing, Moses faces to the left where, on the top of a small hill, God appears in the flames of a burning bush. In the foreground at the left is a large serpent (Moses' rod transformed); at the right, Moses' boots, a dog, and a flock of sheep (the flock of Jethro) pastured at the foot of a tree; in the background distant hills and buildings. In the exergue: DOMINVS · MOYSI · DE · RVBRO | LOQVITVR · ET · IN · EGIPTVM | MITTIT · AD · PHARONEM | EXOD · III ·

Reverse: Advancing from the right the three Kings offer their gifts to the Christ Child, who is seated on the Virgin's knee. At the left is S. Joseph holding up a candle or torch in his left hand. At the extreme left are the ox and ass, and a manger inscribed at one end with the monogram of Hans Reinhardt. A simple shed, open at the sides, shelters the Holy Family. Above is the guiding star. At the right an architectural background; at the left an angel announcing the birth of Christ to the shepherds. In the exergue: INVENERVNT · PVERVM · CVM · MARIA | ADORAVERVNT · ET · OBTVLE | RVNT · MVNERA · AVRVM | THVS · ET · MIRRA · | MAT · II · Above this inscription is the date MDXXXVIII. The reliefs are framed in a laurel wreath tied in four places with knotted ribbons.

GERMAN, LATE RENAISSANCE

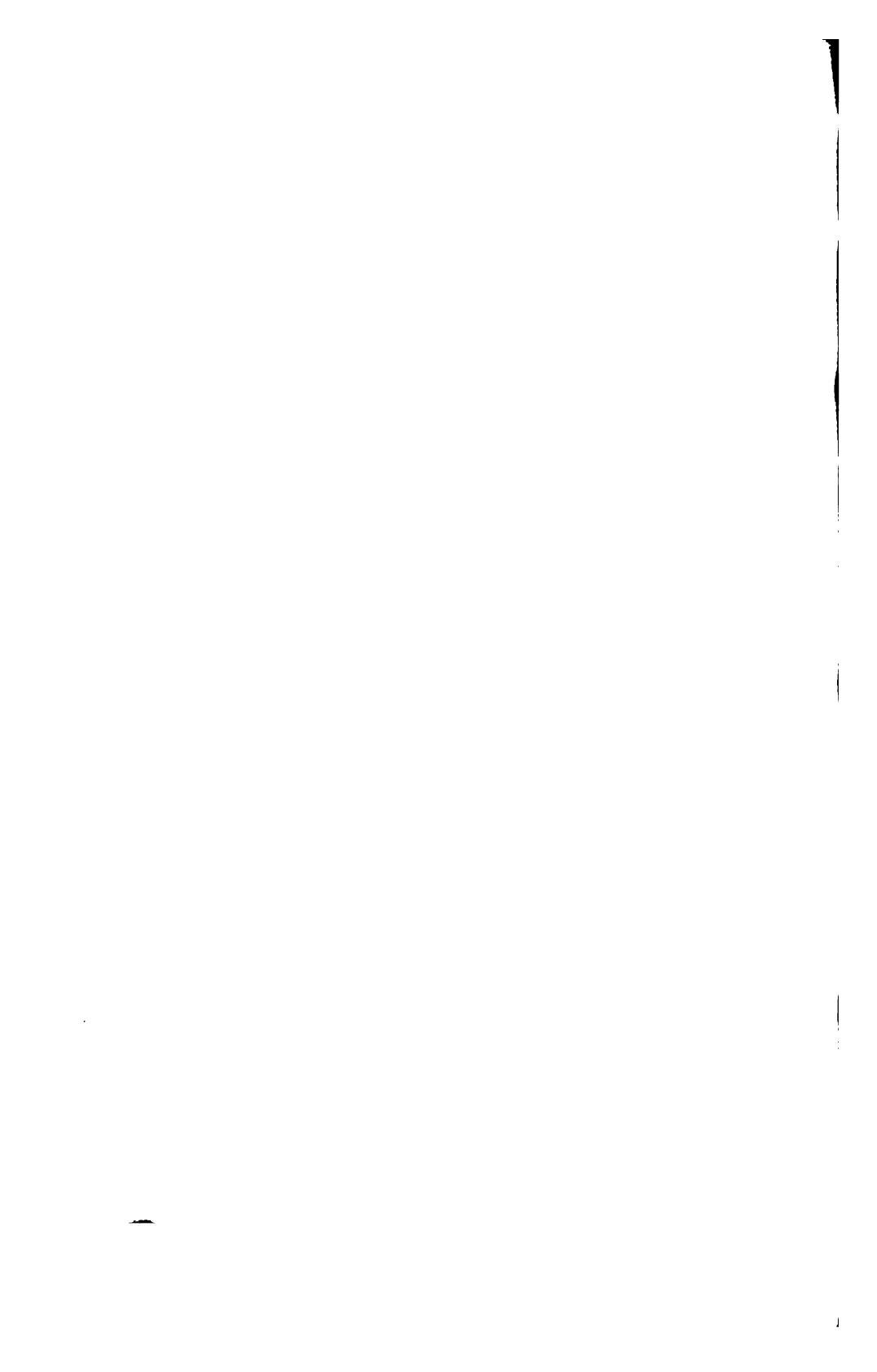
Medal. Middle relief. Silver gilt. Diameter, $2\frac{3}{4}$ inches.
Purchase, 1912.

A. Erman: Deutsche Medailleure des 16 und 17 Jahrhunderts.
Berlin, 1884, p. 44.

L. Forrer: Biographical Dictionary of Medallists. London,
1912, V.

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